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THE AUSTIN COLLECTION  
OF  
CHRISTMAS  
SONGS  
AND  
CAROLS



WITH  
GUITAR  
CHORDS

ARRANGED BY  
BARBARA AUSTIN



June 1968



# AUSTIN COLLECTION OF CHRISTMAS SONGS AND CAROLS

In this collection I have included all my old favorites, plus a lot of "new favorites" I discovered while doing my research. Some of these "new favorites" have become so popular with all of us that we now consider them old favorites too. (The Boars Head Carol, March of the Angels, Caroling, Caroling) ~~We feel that~~ Many of the lesser-known carols in this collection deserve to be more widely known than they are.

I have made the arrangements fairly simple since this collection is meant to be used ~~by~~ singing rather than for piano solo, and since the piano player (usually me) ~~likes~~ may like to sing them too I don't want to get all tangled up in complicated arrangements. However I tried to avoid over-simplification, and ~~my~~ arrangements all do manage to stand well by themselves.

*and since we are mostly all altos*  
Being an alto, I have purposely keyed the songs lower than ~~most~~ popular arrangements. *many* My range runs from G below middle C to high C with a few one or two note exceptions. My soprano recorder however has a range of middle C to high D (E) so I have written out a different arrangement where necessary or indicated in which Key the tune may be played. In some cases I was not able to convert the tune to an appropriate key so I have made a NR indication on the music. (meaning No Recorder arrangement given.) A red X indicates the key ~~for~~ the Xylophone. The guitar chords are standard, and I use them to play the baritone uke.

*\* Altos get tired of always singing the harmony!*

## GARFIELD



Christmas 1983



25 Park Road, Dayton, Ohio

## CHRISTMAS CAROLS AND CAROLING

The actual origin of caroling as a part of the Christmas celebration is really unknown, and authorities differ. Several countries have claimed to be the birthplace of the custom. From the first, music of some kind was a part of the church festivals in honor of the birth of Jesus. Historians of France say that Bishop Telesphorus of Rome introduced the custom of celebrating Christmas with songs about 129 A.D. Aurelius Prudentius (b. 348) is said to have written so-called carols; the words still exist but the tunes have been lost. St. Jerome says that carols were in use in the fifth century. Some carols, evidently of pagan origin, were adopted by Christians and given new words. Many of the carols were danced as well as sung which kept them from being approved by the church for centuries. The word "carol" was associated with dancing until the fourteenth century. It comes from the Italian "Carolare", a medieval ring dance accompanied by singing.

Mystery plays originated in the eighth century. They presented Biblical episodes, including the Nativity, and were given both in the churches and at fairs. Parts of these plays were sung, and eventually the music became so popular that it was sung in the streets. Some believe that caroling sprang from this source. The English authority, Julian, however, felt that the carol had been in existence long before the mystery plays.

It is said that St. Francis and his brethren sang simple carols at the first presentation of a life-sized representation of the Nativity scene in 1223. The idea of the creche spread to all parts of Europe, and perhaps in its wake, also the idea of caroling. Dancing as well as singing at the creche was common. Sir John Stainer said, "There can be no doubt whatever that the singing of carols grew out of the medieval mysteries, and out of the habit of the priests of placing a crib containing either a living baby or a bambino in the chancels of churches and in other ways trying to teach rustics by means of pictorial representations."

Manuscripts of the 13th and 14th century carols are extant, and some of them are quite popular today. That caroling existed in Germany in the 15th century is evident, for Martin Luther wrote that when Christmas was celebrated, he went with others from house to house and village to village singing popular Christmas carols in four-part harmony. There was caroling in England around the same time, and many English authorities give the 15th century as the time of origin of the "true carol". The earliest carols in the English language were those in the 15th century Mystery Plays.

Whatever the actual date of the earliest carols, the true carols were folk in origin. At first they were sung in Latin, but later in the vernacular. They were influenced by secular music, were simple in thought and expression, and were of different types, being dramatic, narrative or lyrical.



In England, carols and caroling were extremely popular until the early seventeenth century when the Puritans abolished Christmas festivities. In spite of this,, carols were preserved in folk song. The texts were printed on sheets and were more or less secretly distributed. Later when Christmas festivities were restored, hymns were used instead of carols. When Charles Dickens was a boy, authorities at that time believed the carol would be extinct within a few years. But the carol still lived on among the people. The first modern English collection of traditional carols was published by Davies Gilbert in 1822. Since that time research has been carried on which has uncovered many of the old carol manuscripts. Some of the ancient carols have been recorded directly from folk singers. Today the English carol has been restored to its former popularity.



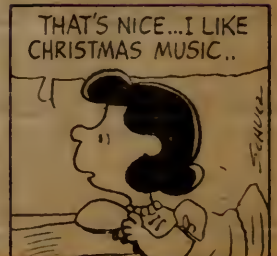
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# Traditional Favorites



1979

## PEANUTS





The Galen Stone Tower on the Wellesley College campus,  
Wellesley, Massachusetts. A watercolor by Barbara Westman.  
© Wellesley College 1972.



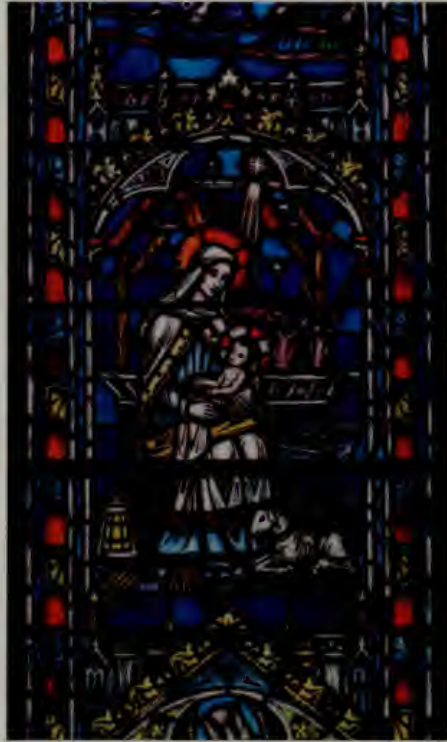
## I. TRADITIONAL FAVORITES

1. Good King Wenceslas
2. God Rest Ye Merry, Gentlemen
3. Deck the Halls
4. Silent Night
5. The First Nowell
6. We Three Kings
7. It Came Upon a Midnight Clear
8. Joy to the World
9. Angels From the Realms of Glory
10. O Little Town of Bethlehem
11. O Come All Ye Faithful
12. Hark the Herald Angels Sing
13. Angels We Have Heard on High
14. Away in a Manger
15. O Holy Night
16. Good Christian Men, Rejoice
17. As with Gladness, Men of Old
18. As Lately We Watched
19. Jesu, Joy of Man's Desiring
20. God's Gift of Love (CHOPIN)
21. Glad Christmas Bells
22. Noël, Noël
23. Break Forth, O Beauteous  
Heavenly Light
24. Still, Still, Still

N.R. no recorder arrangement (or key).

R.P. recorder arrangement is in the rear pocket.





Jesus' Birth - The Christ Window  
The First Baptist Church of Greater Cleveland  
3630 Fairmount Boulevard  
Cleveland Heights, Ohio 44118

## 1. GOOD KING WENCESLAS

A new turn was given to the interest in carols when about 1852 the British Minister in Stockholm brought to England, and gave to Dr. John Mason Neale, a copy of a very rare book called *PIAE CANTIONES*. It had been compiled nearly three hundred years before by a Finnish student, and had become very popular in Sweden and Finland. In it Neale found, among other treasures, this Spring Carol tune (*Tempus, adest floridum*)\* Although the music is the same, Dr. Neale composed an entirely new text; the words we now recognize as "Good King Wenceslas".

Dr. Neale has been widely (and unjustly) criticized for the result by many carol authorities. The Oxford Book of Carols, for example, calls the text a "confused narrative", "doggerel" and "poor and commonplace to the last degree". OBC further hopes that "GKW may gradually pass into disuse" and be restored to its original form as a Spring Carol. In view of its great popularity as a Christmas carol this, fortunately, seems very unlikely.

Good King Wenceslas is one of the few carols that departs from the Scriptures and tells a miraculous story in the medieval style. Wenceslas, duke of Bohemia\*\* during the tenth century, was a fervent Christian. He had imported clergy, books and relics from Germany to aid him in the Christianization of his duchy. He founded the cathedral of St. Vitus, the burial place of Bohemian kings. He is renowned for his kindness to the poor, especially at Christmas and on Saint Stephens Day, December 26th. In 929 Wenceslas was murdered by his heathen brother, Boleslav I, who then succeeded to the throne. Wenceslas was later sainted, but it was Rev. Neale's carol that brought the duke (the "Good King") a late, but great, renown.

### \* ORIGINAL TEXT:

Spring has now unwrapped the flowers,  
Day is fast reviving,  
Life in all her growing powers  
Toward the light is striving.  
Gone the iron touch of cold,  
Winter time and frost time,  
Seedlings, working through the mould,  
Now make up for lost time.

\*\* According to historians King Wenceslaus, son of Emperor Charles IV and ruler of Bohemia from 1363-1410 was apoplectic, idle and a drunkard. King Wenceslaus appears to have benefited from confusion with a namesake who lived almost 500 years earlier.



# 1. Good King Wenceslas

John Mason Neale, 1853

Traditional English  
Piae Cantiones, 1582

1. Good King Wenceslas looked out  
On the Feast of Stephen.  
When the snow lay round about.  
Deep and crisp and even;  
Brightly shone the moon that night.  
Though the frost was cruel  
When a poor man came in sight  
Gathering winter fuel.
2. "Hither, page, and stand by me,  
If thou know'st it, telling  
Yonder peasant, who is he?  
Where and what his dwelling?  
"Sire, he lives a good league hence,  
Underneath the mountain.  
Right against the forest fence,  
By Saint Agnes' Fountain."
3. "Bring me flesh, and bring me wine,  
Bring me pine logs hither  
Thou and I will see him dine  
When we bear them thither."  
Page and monarch, forth they went,  
Forth they went together  
Through the rude wind's wild lament  
And the bitter weather.
4. "Sire, the night is darker now,  
And the wind blows stronger;  
Fails my heart, I know not how,  
I can go no longer."  
"Mark my footsteps, my good page;  
Tread thou in them boldly  
Thou shalt find the winter's rage,  
Freeze thy blood less coldly."
5. In his master's steps he trod,  
Where the snow lay dinted  
Heat was in the very sod,  
Which the saint had printed;  
Therefore, Christian men, be sure,  
Wealth or rank possessing,  
Ye who now will bless the poor,  
Shall yourselves find blessing.



Good King Wenceslas (Words by John Mason Neale; Music Traditional)

Yes, Virginia, there was indeed a noble Wenceslas. He was not a king, however, but the Duke of Bohemia. He was a good and honest and strongly principled man, as the song about him indicates — too good, perhaps, because in 929 he was murdered by his envious and wicked younger brother. In 1853, John Mason Neale, an English divine, selected the martyr Wenceslas as the subject for a children's song to exemplify generosity. It quickly became a Christmas favorite, even though its words clearly indicate that Wenceslas "look'd out" on St. Stephen's Day, the day after Christmas. For a tune, Neale picked a spring carol, originally sung with the Latin text "Tempus adest floridum," or "Spring has unwrapped her flowers," which was first published in 1582 in a collection of Swedish church and school songs.



# 1. GOOL FINS WENCE: 1, 2

Handwritten musical notation for the first system. The treble clef staff has a key signature of one sharp (F#) and a common time signature (C). The bass clef staff is in 4/4 time. Chords are written above the treble staff: C, G7 C, G7 F, G7 C, C, G7 C, G7. The notation includes various chords and single notes.

Handwritten musical notation for the second system. The treble clef staff has a key signature of one sharp (F#) and a common time signature (C). The bass clef staff is in 4/4 time. Chords are written above the treble staff: F, G7 C, C, G7 C, G7 C, F, G7 C. The notation includes various chords and single notes.

Handwritten musical notation for the third system. The treble clef staff has a key signature of one sharp (F#) and a common time signature (C). The bass clef staff is in 4/4 time. Chords are written above the treble staff: C, F G7 C, G7 C F C G7 C F C. The notation includes various chords and single notes.

x Peculiar!

Handwritten musical notation for the fourth system. The treble clef staff has a key signature of one sharp (F#) and a common time signature (C). The bass clef staff is in 4/4 time. The notation includes various chords and single notes.

# 2. GO! REST YE MERRY GENTLEMEN

Handwritten musical notation for the first system. The key signature is D major (two sharps) and the time signature is 4/4. The notation includes a treble clef and a bass clef. Chords are indicated by red letters: A<sup>m</sup>, F, E, and A<sup>m</sup>. The melody is written in the treble clef, and the bass line is in the bass clef.

Handwritten musical notation for the second system. The notation includes a treble clef and a bass clef. Chords are indicated by red letters: A<sup>m</sup>, F, E, G<sup>7</sup>, C, and A<sup>m</sup>. The melody is written in the treble clef, and the bass line is in the bass clef.

Handwritten musical notation for the third system. The notation includes a treble clef and a bass clef. Chords are indicated by red letters: F, G, A<sup>m</sup>, D<sup>m</sup>, A<sup>m</sup>, and G. The melody is written in the treble clef, and the bass line is in the bass clef.

Handwritten musical notation for the fourth system. The notation includes a treble clef and a bass clef. Chords are indicated by red letters: A<sup>m</sup>, D<sup>m</sup>, E<sup>7</sup>, and A<sup>m</sup>. The melody is written in the treble clef, and the bass line is in the bass clef.

X Recorder

Handwritten musical notation for the fifth system. The notation includes a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef.







## 2. GOD REST YE MERRY, GENTLEMEN

Words Traditional

Traditional English Melody  
circa 1600

REFRAIN: O tidings of comfort and joy, comfort and joy,  
O tidings of comfort and joy.

1. God rest ye merry, gentlemen,  
Let nothing you dismay  
Remember Christ our Savior,  
Was born on Christmas Day,  
To save us all from Satan's power  
When we were gone astray;

REFRAIN:

2. In Bethlehem in Jewry,  
This blessed Babe was born,  
And laid within a manger  
Upon this blessed morn;  
To which His Mother Mary,  
Did nothing take in scorn.

REFRAIN:

3. From God our Heavenly Father,  
A blessed Angel came  
And unto certain Shepherds,  
Brought tidings of the same  
How that in Bethlehem was born,  
The Son of God by Name.

REFRAIN:

4. "Fear not then", said the Angel,  
"Let nothing you affright,  
This day is born a Saviour,  
Of a pure Virgin bright  
To free all those who trust in Him,  
From Satan's power and might,"

REFRAIN:

5. The shepherds at these tidings  
Rejoiced much in mind,  
And left their flocks a-feeding,  
In tempest, storn and wind  
And straight they came to Bethlehem  
The Son of God to find.

REFRAIN:

6. And when they came to Bethlehem,  
Where our dear Saviour lay,  
They found Him in a manger,  
Where oxen feed on hay;  
His mother Mary kneeling down,  
Unto the Lord did pray.

REFRAIN:

7. Now to the Lord sing praises,  
All ye within this place,  
And with true love and brotherhood  
Each other now embrace;  
This holy tide of Christmas  
All other doth deface.

REFRAIN:

8. GOD BLESS THE RULER OF THIS HOUSE  
AND SEND HIM LONG TO REIGN  
AND MANY A MERRY CHRISTMAS  
MAY LIVE TO SEE AGAIN:

AMONG YOUR FRIENDS AND KINDRED  
THAT LIVE BOTH FAR AND NEAR -

REFRAIN:

This is perhaps the favorite old English carol with a melody known to everyone. Often sung in the open air like the first great Christmas carol sung in Judea, this tune in particular was a favorite of strolling bands of minstrels and groups of little children, going from door to door in the streets and highways of old England. Thought to have originated in the Cornwall region, it was frequently sung in London during the 1830's with the words altered to serve political purposes. Dickens, in his "A Christmas Carol", has a passing caroler sing the opening lines at Scrooge through his keyhole. The comma, of course, comes after "merry" - the phrase meaning "God keep you happy!"

The music uses the natural minor scale, a very unusual choice for a cheerful song, but it works beautifully here. Sandys included the text in his 1833 collection. The melody is probably much older than the words.

### God Rest Ye Merry, Gentlemen (Traditional)

*"God Rest Ye Merry, Gentlemen" is one of the carols that was sung by the waits, those municipal watchmen in old England who, like the town criers, were licensed to perform certain duties, such as singing seasonal songs, including those of Christmas, to the proper people. It was first published in 1827 as "an ancient version, sung in the streets of London." Charles Dickens used it in A Christmas Carol: Ebenezer Scrooge, the rich but miserly curmudgeon, hears it sung jauntily in the street and threatens to hit the singer with a ruler if he does not cease immediately. Fortunately, Scrooge is about to be vouchsafed the true meaning of Christmas, and to be made merry — and generous — himself.*

### 3. DECK THE HALLS

Traditional

Old Welsh Melody (17th century)  
for a secular carol entitled  
"Nos Galen", marking the New Year.

1. Deck the halls with boughs of holly. Fa la la la la, la la, la, la  
'Tis the season to be jolly, Fa la la la la, la la la la.  
Don we now our gay apparel, Fa la la, la la la, la la la.  
Troll the ancient Yuletide carol, Fa la la la la, la la la la.
2. See the blazing Yule\* before us, Fa la la la la, la la la la  
Strike the harp and join the chorus, Fa la la la la, la la la la  
Follow me in merry measure, Fa la la, la la la, la la la.  
While I tell of Yuletide treasure, Fa la la la la, la la la la.
3. Fast away the old year passes, Fa la la la la, la la la la  
Hail the new, ye lads and lasses, Fa la la la la, la la la la  
Sing we joyous all together, Fa la la, la la la, la la la.  
Heedless of the wind and weather, Fa la la la la, la la la la.

This is the most familiar of the Welsh carols, and one of the gayest of all carols. Its history is obscure - but it had traveled far enough by the 18th century for Mozart to use it in a duet for violin and piano. Now this carol is sung in every land, particularly when greens are being hung and the house is being decorated for the holidays.

\*Yule log: While particularly significant in England, the Yule log is also found in Scandinavian countries. It was cut in the forest amid dancing and singing, and then brought into a great hall and lighted with a special musical ceremony. Sumptuous feasting on plum pudding and mince pies, and drinking from the wassail bowl, lasted as long as the log burned! Among English colony planters of Virginia and Maryland, the Negro slaves searched for the largest water-soaked logs, that the merry season of leisure might last as long as possible!

*Chris + Tom Saunders 1981*



THE CHRISTMAS HOLLY CART

Wood engraving by Birker Foster, English, 1825-1899. Metropolitan Museum



# 3. DECK THE HALLS

X

## Deck the Halls (Old Welsh Air)

Although most of us now live in rooms rather than vast, vaulted halls, we still deck them out at Christmastime — with holly, wreaths, flowers, colors, anything our imaginations can conjure up. The old traditions suggested by this song would seem to indicate that it is of ancient English vintage. But, although the origins of the melody are shrouded in antiquity, with indications that it originated in Wales, the familiar words, whose origins are also obscure, are believed to be American. And if you wonder why American lyrics would make such a point of celebrating old English customs, the answer is that they were produced in the United States in the 19th century when Washington Irving was glorifying English customs and Charles Dickens' *A Christmas Carol* was at the height of its first popularity.

N.R.

Sing alto on this one!

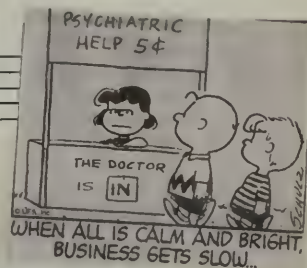
# 4. SILENT NIGHT

Handwritten musical score for "Silent Night" in G major (one sharp). The score is written on six systems of two staves each. Chords are marked above the staves: G, D7, G, C, G, D7, G. The music is in 3/4 time and features a simple melody with chords.

## Silent Night

(English words adapted from the original German of Joseph Mohr;  
Music by Franz Gruber)

On the afternoon of Christmas Eve in 1818, in a tiny village high in the Austrian Alps, Joseph Mohr, the local Catholic priest, wrote some appropriate stanzas for the season. The church pipe organ had given out and could not be repaired in time for that evening, so the church organist, Franz Gruber, wrote a simple tune, setting the words for a tenor, a bass and two guitars. That very evening, at the midnight service, "Silent Night" was heard for the first time. The song soon made its way beyond the town of Oberdorf, but anonymously, without mention of composer or poet. Until the 1850s, neither Gruber nor Mohr, living in their remote village, knew that their song was rapidly becoming the most beloved piece of Christmas music ever written — nor did the world know of Gruber and Mohr.





## *Silent Night, Holy Night*

*Wishing You A Merry Christmas!*

*~We Have Moved~*

*The Bosworth Family*

*Kevin, Aime, Sarah, Kate & Hannah*

*3 Olde Fort Road*

*Cape Elizabeth, Maine 04107*

*207-739-5039*







4. SILENT NIGHT  
(Stille Nacht, Heilige Nacht)

Joseph Mohr  
Translation anonymous

Franz Gruber

1. Silent night, Holy night  
All is calm, all is bright  
'Round yon Virgin Mother and Child,  
Holy Infant so tender and mild,  
Sleep in heavenly peace,  
Sleep in heavenly peace.
2. Silent night, Holy night,  
Shepherds quake at the sight.  
Glories stream from heaven afar,  
Heavenly hosts sing Allelulia;  
Christ the Saviour is born,  
Christ the Saviour is born.
3. Silent night, Holy night,  
Son of God, loves pure light,  
Radiant beams from Thy holy face,  
With the dawn of redeeming grace,  
Jesus, Lord, at Thy birth,  
Jesus, Lord, at Thy birth.

The parish priest of the little church of Oberndorf, Austria, wrote the words for this beautiful Christmas song on the day before Christmas Eve in 1818. Mice had eaten at the bellows of the church organ, and the priest and organist were sadly troubled by the lack of music for midnight mass. But when the organist Franz Gruber \* heard the words, he set them to the lovely music now so familiar to all of us. This has become undoubtedly the most beloved carol ever written. The original words, in German are:

1. Stille Nacht! Heilige Nacht!  
Alles schlaft, sинаam wacht,  
Nur das traute, heilige Paar.  
Holder Knabe im lокkigen Haar,  
Schlafe in himmlischer Ruh!  
Schlafe in himmlischer Ruh!

"Oh Night of Holy Memory" is a beautiful descant to be sung above Silent Night. See Vol VI # 21.

For more details of the "true Story of Silent Night" see clipping from December 1932 Better Homes and Gardens in rear Picket.

\* There is now a memorial chapel near the church in honor of a composer who is known only by this one simple piece.

\*\* Dutch words are in Rear Pocket.



## The First Noël (Traditional)

*The Christmas song telling the story of "The First Noël" ("Noel" is the French word for Christmas and stems from the Latin natalis, meaning "birthday") is thought to date from as early as the 13th or 14th century, when the Miracle Plays, dramatizations of favorite Bible stories for special holidays, were growing popular. The tune, which may be English or French, is undoubtedly very old. It was first published with words by William Sandys in his 1833 edition of Christmas Carols, Ancient and Modern.*

1. The first Noel the angels did say  
Was to certain poor shepherds in fields as they lay.  
In fields where they lay, keeping their sheep,  
On a cold winter's night that was so deep.

REFRAIN: Noel, Noel, Noel, Noel.  
Born is the King of Isreal!

2. They looked up and saw a star,  
Shining in the East, beyond them far.  
And to the earth it gave great light,  
And so it continued both day and night.

REFRAIN:

3. And by the light of that same star.  
Three wise men came from countries afar.  
To seek a king was their intent,  
And to follow the star wherever it went.

REFRAIN:

4. This star drew nigh to the northeast,\*  
O'er Bethlehem it took its rest,  
An there it did both stop and stay  
Right over the place where Jesus lay.

\* Pete Seeger sings  
"Northwest."

REFRAIN:

5. Then entered in those wise men three,  
Fell reverently upon their knee,  
And offered there in His presence,  
Both gold and myrrh and frankincense.

REFRAIN:

6. Then let us all with one accord  
Sing praises to our heavenly Lord,  
That hath made heaven and earth of nought,  
And with His blood mankind hath bought.

REFRAIN:

One of the simplest in composition, yet one of the most moving and lovely carols, THE FIRST NOEL is a true folk song, having traditional words and music. Claimed by both the French and the English, most authorities believe the carol originated in France during the 16th century. (However another source claims "In spite of having its name misspelled 'Noel' occasionally, it has never had any French associations. As English as plum pudding, it probably originated in Cornwall.") This carol first appeared in print in 1833 in "Christmas Carols Ancient and Modern" collected by W.B. Sandys.

The First



The first No-el the an-gel did  
say, Was to cer-tain poor shep-herds, in  
fields where they lay, In fields where they  
lay a-keep-ing their sheep, On a  
cold win-ter's night that was so deep.  
No-el, No-el, No-el, No-el,  
Born is the King of Is-ra-el! A-men





*"THE FIRST NOEL"*

*This beloved song was originally printed in "Christmas Carols, Ancient and Modern" in 1833. Its origin whether from France or England has long been a subject of discussion by musical historians. The word Noël was derived from the Latin for birth and usually applied to the birth of Christ or Christmas. "Nowell" or "Nowel" is the English spelling and is defined as "a shout of joy for the Saviour's birth."*





# 5. THE FIRST NOWELL ~~HOE~~

Handwritten musical score for "The First Nowell". The score is written on ten staves, organized into five systems of two staves each. The key signature is G major (one sharp) and the time signature is 3/4. Chords are written in red above the staves.

Chords and notes across the systems:

- System 1: Chords G, Em, D7, G, C, G, D7, Em, C. Notes include a triplet of eighth notes in the first measure.
- System 2: Chords G, D' G, D' E, G, Em, D7, G, C. Notes include a triplet of eighth notes in the first measure.
- System 3: Chords G, D7, Em, C, G, D' G, D' G. Notes include a triplet of eighth notes in the first measure.
- System 4: Chords G, Em, D', C, G. Notes include a triplet of eighth notes in the first measure.
- System 5: Chords Em, C, G, D' E, D' G, X. Notes include a triplet of eighth notes in the first measure. The 'X' is marked with a red 'X' and has handwritten text "Remember Key of C" and "Begin on E" next to it.

# 6. DIE THREE KINGS

Handwritten musical score for "We Three Kings of Orient Are" by John Henry Hopkins. The score is written on six systems of two staves each (treble and bass clef). Chords are written in red ink above the staves. The key signature has one sharp (F#) and the time signature is 3/4. The music is a simple, melodic carol.

Chords written in red ink above the staves:

- System 1: E<sup>7</sup>, A<sup>m</sup>, E<sup>7</sup>, A<sup>m</sup>
- System 2: C, G, C, F, C, D<sup>9</sup>, E<sup>7</sup>, A<sup>m</sup>, G<sup>7</sup>
- System 3: C, F, C, C, F, C
- System 4: A<sup>m</sup>, G<sup>7</sup>, F, G<sup>7</sup>, C, F, C

## We Three Kings of Orient Are (Words and Music by John Henry Hopkins)

In 1857, John Henry Hopkins, Jr., assembled an elaborate Christmas pageant, for which he wrote both words and music, for the General Theological Seminary in New York City, where he was instructor in church music. One of the selections dealt with the Wise Men who came from the East, and for this part of the pageant, Hopkins created one of America's most beloved carols. The three kings, Melchior, Caspar and Balthazar, brought: gold, traditionally the metal of royalty; frankincense, an aromatic bark whose smoke was thought to reach the gates of heaven; and myrrh, an unguent used in the preparation of bodies for burial. The gifts thus signified Jesus' kingship, His oneness with God, and His eventual death on the cross.

## 6. WE THREE KINGS

John Henry Hopkins, Jr.

John Henry Hopkins, Jr. (1820-1891)

1. We three kings of Orient are:

Bearing gifts we traverse afar  
Field and fountain, moor and mountain,  
Following yonder star!

REFRAIN: Oh--- Star of wonder, star of night,  
Star with royal beauty bright.  
Westward leading, still proceeding,  
Guide us to thy perfect light.

2.\* MELCHIOR:

Born a king on Bethlehem plain,  
Gold I bring, to crown him again  
King forever, ceasing never,  
Over us all to reign:  
REFRAIN:

4. BALTHAZAR:

Myrrh is mine; its bitter perfume  
Breathes a life of gathering gloom;  
Sorrowing, sighing, bleeding, dying  
Sealed in the stone-cold tomb:  
REFRAIN:

3. CASPAR:

Frankincense to offer have I,  
Incense owns a deity nigh;  
Prayer and praising, all men raising,  
Worship him, God most high:  
REFRAIN:

5. Glorious now, behold him arise,  
King, and God, and sacrifice!  
Heaven sings alleluya,  
Alleluya the earth replies.

REFRAIN:

This is one of the few songs based on the story of the Wise Men, as compared with the many based on the story of the shepherds. Acting out the familiar story of the journey by the Three Kings to the birthplace of the "new-born King" has been a traditional Christmas custom for centuries. Especially adapted for dramatization, this American carol, written by Dr. J.H. Hopkins, Rector of Christ's Church, Williamsport, Pa. about 1875, is acclaimed as one of the most successful of modern compositions.

\* The names Melchior, Caspar, and Balthazar are, of course, legendary. The gifts indicate a helpful symbolism: gold stands for Christ's royalty; frankincense indicates his divinity, and myrrh refers prophetically to his suffering.

THE JOURNEY OF THE MAGI - Reproduced for the benefit of the National Cultural Center from an original painting by Mrs. John F. Kennedy, Honorary Co-Chairman of the Center in Washington, D.C.





# 7. IT CAME UPON A MIDNIGHT CLEAR

Edmund Hamilton Sears (1810-1876)      Richard Storrs Willis (1819-1900)

1. It came upon the midnight clear,  
That glorious song of old,  
From angels bending near the earth,  
To touch their harps of gold:  
Peace on the earth, goodwill to men,  
From heaven's all-gracious King.  
The world in solemn stillness lay,  
To hear the angels sing.
2. Still through the cloven skies they come,  
With peaceful wings unfurled;  
And still their heavenly music floats  
O'er all the weary world;  
Above its sad and lowly plains  
They bend on hovering wing,  
And ever o'er its Babel sounds  
The blessed angels sing.
3. O ye, beneath life's crushing load,  
Whose forms are bending low,  
Who toil along the climbing way,  
With painful steps and slow,  
Look now, for glad and golden hours  
Come swiftly on the wing,  
O rest beside the weary road,  
And hear the angels sing.
4. For lo! the days are hastening on,  
By prophets seen of old,  
When with the ever-circling years,  
Shall come the time foretold,  
When the new heaven & earth shall own  
The Prince of Peace their King,  
& the whole world sends back the song  
Which now the angels sing.

A Unitarian minister in Wayland, Mass., Edmund H. Sears, wrote a poem in 1849, and a year later Richard S. Willis wrote this joyful music. But it was some time before the two were joined to make one of the most popular carols in all English speaking countries, and giving us one of the few hymns of the 19th century with the real Christmas message, "Peace on earth, Good-will toward men." (The author of this carol was a graduate of the Harvard Divinity School, its composer a Yale man. They probably never met.)

(See Pocket for Second Tune. Included in this collection because it is sung by Julie Andrews - and written by Sir Arthur Sullivan (1842-1900). Also see alternate words, "Calm on the Listening Ear")





# 7. IT CAME UPON A MIDNIGHT CLEAR

(FIRST TUNE)\*

The image shows a handwritten musical score for the hymn "It Came Upon the Midnight Clear". The score is written on ten staves, with the first two staves for the vocal melody and the remaining eight staves for piano accompaniment. The key signature is one flat (Bb), and the time signature is 3/4. The melody is written in a soprano clef, and the piano part is written in a bass clef. The score includes various musical notations such as notes, rests, and accidentals. Above the staves, there are handwritten chord symbols: F, Bb, F, Bb, G7, C, C7, F, Bb, C, F, Bb, C, G7, C, C7, F, Bb, C7, F. A red 'X' is marked above the first staff. The score is handwritten in ink on aged paper.

## It Came Upon the Midnight Clear

(Words by Edmund Hamilton Sears; Music by Richard Storrs Willis)

Oliver Wendell Holmes once declared this hymn by Edmund Hamilton Sears to be "one of the finest and most beautiful ever written." Sears, a retiring young Unitarian minister in Massachusetts, was dismayed by such public praise, saying he preferred to lead a quiet life in some half-forgotten parish. Fame dogged him, however, as well it might when "It Came Upon the Midnight Clear" was one of his early efforts. The poem was first published in 1849 in a church magazine and was adapted the following year to a tune composed by Richard Storrs Willis. Willis, by that time an eminent editor and critic for the New York Tribune, had studied music in Europe as a young man, with, among others, Felix Mendelssohn, who so much admired Willis's work that he rearranged some of it for orchestra.

N.R.

Sing alto!

## 8. JOY TO THE WORLD

The image shows a handwritten musical score for the hymn "Joy to the World". The score is written on three systems of two staves each. The key signature is one sharp (F#), and the time signature is 4/4. Above the staves, guitar chords are written in red ink: G, D, G, C, D, G, C, G, C, G, C, D, G. The music is written in a simple, accessible style, with many notes beamed together in groups. The first system has 8 measures, the second system has 8 measures, and the third system has 8 measures. The chords are placed above the staves, often aligned with specific notes or groups of notes.

### Joy to the World (Words by Isaac Watts; Music by Lowell Mason)

Though the triumphant words "Joy to the world" exemplify the Christmas feeling, this familiar text is actually a translation based on five verses from Psalm 98 in the Old Testament. Isaac Watts, the English hymnwriter and cleric, published his *Psalms of David*, which contains these verses, in 1719. More than a century later, in 1839, American composer and music educator Lowell Mason decided to set them to music, modestly including the phrase "From George Frederick Handel," apparently to honor his idol, the composer of *Messiah* and many other masterpieces. For nearly 100 years, the world accepted this ascription, until musicologists pointed out that not a single phrase in the music can be said to have come straight from any work of Handel's.

8. JOY TO THE WORLD

Issac watts  
(1674-1748)

setting by Lowell Mason  
(1792-1872)

1. Joy to the world! the Lord is come;  
Let earth receive her King;  
Let ev'ry heart prepare Him room,  
And heav'n and nature sing,  
And heav'n and nature sing,  
And heav'n, and heav'n and nature sing.
2. Joy to the earth! the Savior reigns:  
Let men their songs employ;  
While fields and floods, rocks, hills and plains,  
Repeat the sounding joy,  
Repeat the sounding joy,  
Repeat, repeat the sounding joy!
3. No more let sins and sorrows grow,  
Nor thorns infest the ground;  
He comes to make His blessings flow  
Far as the curse is found,  
Far as the curse is found,  
Far as, far as the curse is found.
4. He rules the world with truth and grace,  
And makes the nations prove  
The glories of His righteousness,  
And wonders of His love,  
And wonders of His love,  
And wonders, and wonders of His love.



This inspiring carol was written in 1719 by Issac Watts, the founder of English hymn writing. The words are taken from the Psalms of David. The melody was composed in imitation of the style of G.F. Handel, by Lowell Mason of Massachusetts, and first appeared in print in 1839.

*Carol Johnson Desk*



9. ANGELS FROM THE REALMS OF GLORY  
(Regent Square)

James Montgomery, (1771-1854)

Henry Smart, (1813-1879)

1. Angels from the realms of glory  
Wing your flight o'er all the earth;  
Ye who sang creation's story,  
Now proclaim Messiah's birth;

REFRAIN:

Come and worship, Come and worship  
Worship Christ, the newborn King.

2. Shepherds, in the fields abiding,  
Watching o'er your flocks by night,  
God with man is now residing,  
Yonder shines the infant light;

REFRAIN:

3. Sages, leave your contemplations,  
Brighter visions beam afar;  
Seek the great Desire of nations,  
Ye have seen His natal star;

REFRAIN:

4. Saints before the altar bending,  
Watching long in hope and fear,  
Suddenly the Lord, descending,  
In His temple shall appear;

REFRAIN:

This is Scotland's contribution to the Carols of Christmas, having been written in 1816 by James Montgomery, Moravian editor of the SHEFFIELD IRIS, AND FIRST PRINTED IN THIS NEWSPAPER on Dec. 24, 1816. Montgomery was the author of over 400 hymns of which 100 are still in use. The music was composed in 1867 by the eminent blind church organist, Henry Thomas Smart. The tune received its name, Regent Square, from the most prominent Presbyterian church in London of that day.



Eather Burn Bell



# 9. ANGELS FROM THE REALMS OF GLORY

## Angels from the Realms of Glory (Words by James Montgomery; Music by Henry Smart)

In the mid-1790s, 23-year-old James Montgomery, a devout Moravian newspaperman in Sheffield, England, was twice imprisoned because authorities feared that his liberalism and criticism of local officials might breed trouble. He took advantage of his incarceration to write a little book, *Prison Amusements*, which he published as soon as he was released and had returned to his newspaper. The success of the book started him and his paper, the *Iris*, on the road to such popularity that before long he became one of Sheffield's leading citizens. His Christian faith, so strong in adversity, remained just as strong in prosperity. He published many hymns, including "Angels from the Realms of Glory," which he wrote for the Christmas Eve edition of the *Iris* in 1816, and which was republished in the *Christian Psalmist* in 1825. Some years later, a London organist, Henry Smart, wrote the music to which we now sing Montgomery's words.

# 10. O LITTLE TOWN OF BETHLEHEM

The image shows a handwritten musical score for the hymn "O Little Town of Bethlehem". The score is written on four systems of two staves each. Above the first staff of each system, guitar chords are written in red ink. The chords are: C, F, C, G7, C for the first system; C, A7, Dm, C, G7, C for the second system; Fm, Dm, E7, Am, E7 for the third system; and C, F, C, G7, C for the fourth system. The melody is written on the top staff of each system, and the bass line is written on the bottom staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score ends with a double bar line and repeat dots.

## O Little Town of Bethlehem (Words by Phillips Brooks; Music by Lewis H. Redner)

Phillips Brooks, one of 19th-century America's best-loved preachers, was ministering to a Philadelphia church when he wrote his now-famous verses at Christmastime in 1868. He had journeyed to the Holy Land three years earlier, and the memory was, he said, "still singing in my soul." His organist, Lewis Redner, who was professionally a highly successful real-estate broker and on Sundays a leader in the Sunday school, set Brooks' words to music for the church's children's choir, and "O Little Town of Bethlehem" was subsequently taken up by the rest of the world.

10. O LITTLE TOWN OF BETHLEHEM

Phillips Brooks  
(1835-1893)

Lewis H. Redner  
(1831-1902)

1. O little town of Bethlehem,  
How still we see thee lie,  
Above thy deep and dreamless sleep,  
The silent stars go by,  
Yet in thy dark streets shineth,  
The everlasting Light;  
The hopes and fears of all the years,  
Are met in thee tonight.
2. For Christ is born of Mary,  
And gathered all above,  
While mortals sleep, the angels keep  
Their watch of wondering love.  
O morning stars together  
Proclaim the holy birth;  
And praises sing to God the King,  
And peace to men on earth!
3. How silently, how silently,  
The wondrous gift is given,  
So God imparts to human hearts  
The blessings of His heaven.  
No ear may hear His coming,  
But in this world of sin,  
Where meek souls will receive Him still,  
The dear Christ enters in.
4. O holy Child of Bethlehem,  
Descend to us, we pray;  
Cast out our sins, and enter in,  
Be born in us today.  
We hear the Christmas angels,  
The great glad tidings tell;  
O come to us, abide with us,  
Our Lord Emmanuel!



Bishop Phillips Brooks, while rector of the Church of the Holy Trinity in Philadelphia, wrote this lovely song, which is one of America's contributions to the world of Christmas carols. It was written after a trip to Bethlehem, and the personal experience of Christmas Even in the Judean Hills among the shepherds themselves. With the brilliance and stillness of the starry night still fresh in his mind when he returned to America he wrote the carol for his Sunday School children, while his Church organist, Lewis Redner, composed the music.

For a less well-known carol by the same author and composer see "Everywhere, Everywhere, Christmas Tonight". II 18.



# 11. O COME ALL YE FAITHFUL - ADESTES FIDELES

English translation by Rev.  
Frederick Oakeley (1802-1880)  
London 1841

Latin Hymn of the 18th  
century - attributed to  
John Reading 1692

1. O come, all ye faithful,  
Jovful and triumphant,  
O come ye, O come ye to  
Bethlehem;  
Come and behold Him  
Born the King of angels:

## REFRAIN:

O Come, let us adore Him,  
O Come, let us adore Him,  
O Come, let us adore Him,  
Christ, the Lord!

2. Sing, choirs of angels,  
Sing with exultation,  
Sing, all ye citizens of  
Heav'n above;  
Glory to God  
In the highest:

## REFRAIN:

3. Yea, Lord, we greet Thee,  
Born this happy morning,  
Jesus, to Thee be  
Glory gov'n;  
Word of the Father,  
Now in flesh appearing:

## REFRAIN:

## LATIN VERSE:

Adeste fideles,  
Laete triumphantes,  
Venite,  
Venite,  
In Bethlehem.

Natum videte,  
Regem angelorum;

## REFRAIN:

Venite Adoremus!  
Venite Adoremus!  
Venite Adoremus,  
Dominum.

There are many divergent opinions as to the origin of this carol. Some authorities think it is of Latin origin, written originally to be sung and danced around the Praeseptum in a Christmas drama. The air is attributed by them to Saint Bonaventure. Others attribute both air and words to John Francis Wade, English copyist of plain song, who lived in Douai, a Roman Catholic center in northern France, where there was an English College. The hymn became very popular in England, and in many old books it is called "Portuguese Hymn", from its use in the Chapel of the Portuguese Embassy in London. The tune, as we sing it today, first appeared in a collection of hymns, The Cantus Diversi, made by Wade in 1741. In this it is attributed to John Reading, English minister and composer. The most widely used translation of the Latin words was made by Revl. Frederick Oakeley, English clergyman, in 1841.

1. creche
2. There is some controversy about the organist there (Samuel Webb or Vincent Novello) and whether or not it was he who first published the tune.







"The Portuguese Hyacinth"

Handwritten musical score for "The Rose Tree" on ten staves. The score is written in treble and bass clefs with a 4/4 time signature. Chords are indicated by letters C, G, F, and D with superscript 7. The melody is written on the upper staff of each system, and the bass line is on the lower staff. The piece concludes with a double bar line and repeat dots.

*John Francis Wade was an 18th-century British exile who moved to a Roman Catholic community in France, where he eked out an income by copying and selling music, and by giving music lessons to children. Perhaps he himself wrote the Latin stanzas, beginning "Adeste fideles," which have made his name known; perhaps they were a text he was called upon to translate. In any case, he combined the text with a bit of music, probably by another Englishman, John Reading, and published the resulting hymn around 1751. More than a century later, the English version, "O Come, All Ye Faithful," was turned out by Frederick Oakeley, a British clergyman who felt that if congregations had good literary texts to sing, they would sing well. This hymn proved his point.*

# 12. HARK! THE HERALD ANGELS SING

Handwritten musical notation for the first system of "HARK! THE HERALD ANGELS SING". The notation is on two staves (treble and bass clef). Above the treble staff, the notes C, G<sup>7</sup>, C, G<sup>7</sup>, C, F, C, G<sup>7</sup>, C are written in red ink. The melody is written in the treble staff, and the bass line is written in the bass staff.

Handwritten musical notation for the second system of "HARK! THE HERALD ANGELS SING". The notation is on two staves (treble and bass clef). Above the treble staff, the notes C, G<sup>7</sup>, C, D<sup>7</sup>, G, D<sup>7</sup>, G are written in red ink. The melody is written in the treble staff, and the bass line is written in the bass staff.

Handwritten musical notation for the third system of "HARK! THE HERALD ANGELS SING". The notation is on two staves (treble and bass clef). Above the treble staff, the notes C, G<sup>7</sup>, C, G<sup>7</sup>, C, G<sup>7</sup>, C, G<sup>7</sup> are written in red ink. The melody is written in the treble staff, and the bass line is written in the bass staff.

Handwritten musical notation for the fourth system of "HARK! THE HERALD ANGELS SING". The notation is on two staves (treble and bass clef). Above the treble staff, the notes F, C, D<sup>7</sup>, G<sup>7</sup>, C, G<sup>7</sup>, C are written in red ink. The melody is written in the treble staff, and the bass line is written in the bass staff.

Handwritten musical notation for the fifth system of "HARK! THE HERALD ANGELS SING". The notation is on two staves (treble and bass clef). Above the treble staff, the notes F, C, D<sup>7</sup>, G<sup>7</sup>, C, G<sup>7</sup>, C are written in red ink. The melody is written in the treble staff, and the bass line is written in the bass staff.





ANGEL MUSICIANS

Hans Memlinc (c. 1433-1494)

*Right wing of the Triptych of Najera*

*Musée Royal des Beaux-Arts, Antwerp*

Memlinc was born at Seligenstadt, near Frankfurt on the Main, and is thought to have been a pupil of Roger van der Weyden. He settled in Bruges and became a citizen of some wealth, contributing to a city loan in 1480. Apart from some fine portraits, his main works were religious pictures with glowing colours and an atmosphere of calm piety.

## 12. HARK THE HERALD ANGELS SING

Charles Wesley, 1739

Bartholdy  
Felix Mendelssohn, 1840

1. Hark! the herald angels sing,  
Glory to the newborn King!  
Peace on earth and mercy mild,  
God and sinners reconciled!  
Joyful, all ye nations, rise,  
Join the triumph of the skies;  
With th'angelic host proclaim,  
Christ is born in Bethlehem!  
Hark the herald angels sing  
Glory to the newborn King.
2. Christ, by highest heaven adored;  
Christ the everlasting Lord;  
Late in time behold Him come,  
Offspring of the Virgin's womb.  
Veiled in flesh the Godhead see;  
Hail th'Incarnate Deity,  
Pleased as man with men to dwell,  
Jesus, our Emmanuel!  
Hark! the herald angels sing  
Glory to the newborn King.
3. Mild He lays His glory by,  
Born that man no more may die,  
Born to raise the sons of earth;  
Born to give them second birth.  
Risen with healing in His wings,  
Light and life to all He brings,  
Hail the Son of Righteousness!  
Hail the heavenborn Prince of Peace!  
Hark! the herald angels sing  
Glory to the newborn King.

Written in 1730 by Charles Wesley, brother of John Wesley, the founder of the Methodist denomination. It is one of the finest Christmas Hymns ever written and was inspired by the chimes and peals of bells one Christmas morning. The music is by Felix Mendelssohn, and adapted from his FESTGESANG written in 1840 for a festival at Leipzig. Wesley never heard it sung, having died several years before its usage as a setting. Indeed Mendelssohn once declared that the music would never fit sacred words, but should express something gay.

### Hark! the Herald Angels Sing (Words by Charles Wesley; Music by Felix Mendelssohn)

*Felix Mendelssohn composed the energetic tune to which we now sing "Hark! the Herald Angels Sing" in 1840 as part of a cantata commemorating printer Johann Gutenberg. Fifteen years later an English musician, W. H. Cummings, applied Mendelssohn's musical phrases to a hymn written in 1739 by Charles Wesley. ("Hark, how all the welkin [heaven] rings" was how Wesley wrote the line; fortunately, a colleague substituted the opening line we know and sing today.) The devout Wesley, the Poet Laureate of Methodism, composed about 6,500 hymns in the course of his life. He and his equally devout brother John, who founded Methodism in England, might have been dismayed by the sprightly character of the music, but their text would have pleased Mendelssohn, who always felt that his tune deserved a "merry subject."*

13. ANGELS WE HAVE HEARD ON HIGH  
(The Westminster Carol)

Traditional

Old French Melody

1. Angels we have heard on high,  
Sweetly singing o'er the plains,  
And the mountains in reply  
Echoing their joyous strains.

REFRAIN: Gloria  
In excelsis Deo  
Gloria  
In excelsis Deo.

2. Shepherds, why this jubilee?  
Why your joyous songs prolong?  
What the gladsome tidings be  
Which inspire your heav'nly song?  
REFRAIN:

3. Come to Bethlehem and see  
Him whose birth the angels sing;  
Come adore on bended knee  
Christ, the Lord, our newborn King.  
REFRAIN:

4. See Him in a manger laid,  
Hear the angels praise;  
Hear your aid,  
In love we raise.

erent of Christmas hymns,  
H tells a story of what the  
of the Nativity. Like so many  
obscure, although it is believed  
sung in France:

OS CAMPAGNES

os campagnes  
ne des cieux  
montagnes  
lodieux.

ditional)

s in the wintry hills of southern France had a custom of calling  
is own peak, singing "Gloria in excelsis Deo, gloria in excelsis  
anced the birth of Christ. The traditional tune the shepherds  
orale, is the refrain of "Angels We Have Heard on High." The  
comes from a different source (a popular tune of the time), as  
ench carol "Les Anges dans nos Campagnes." They were first  
d 1855.

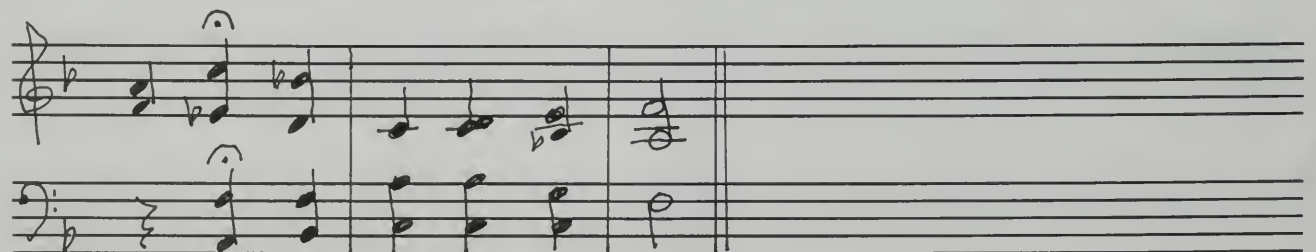
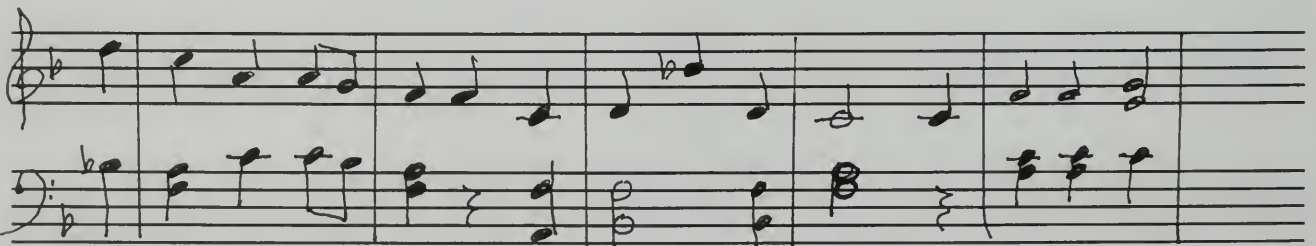
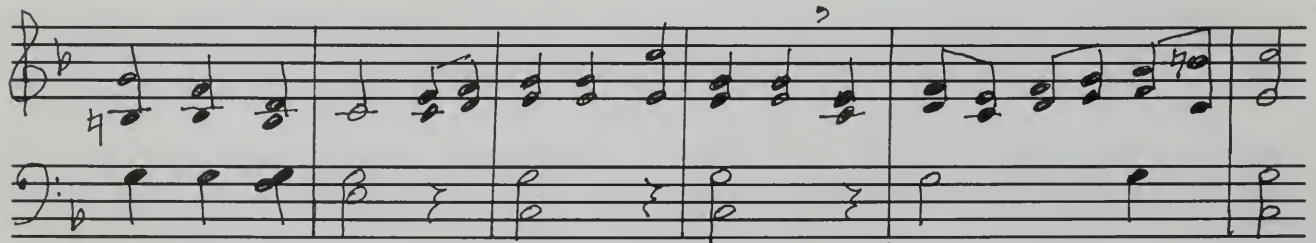
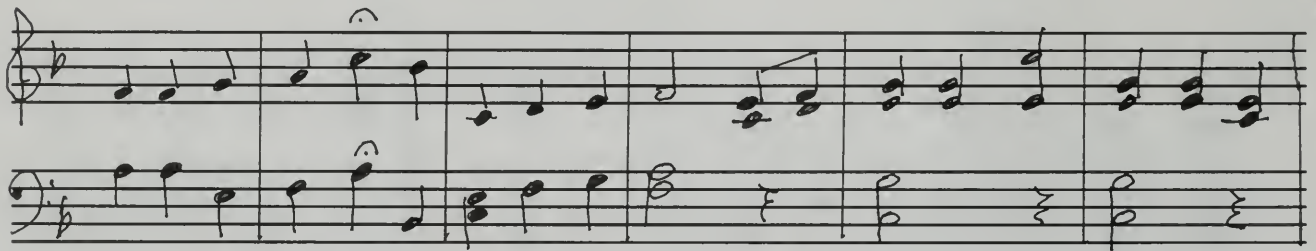
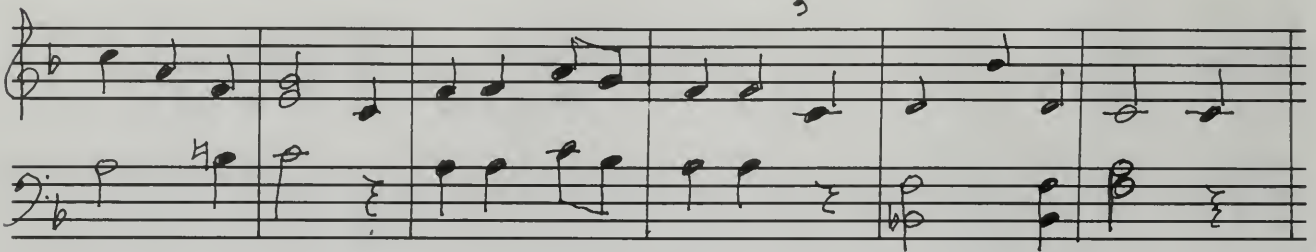
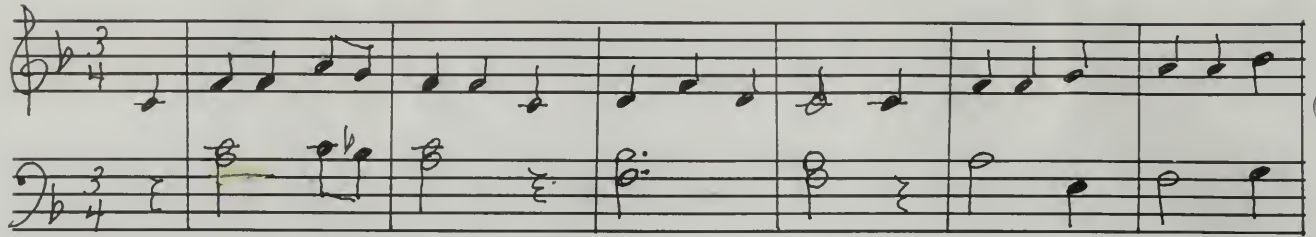




# 13. Angels We Have Heard On High

Handwritten musical score for the hymn "Angels We Have Heard On High". The score is written on three systems of grand staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The first system consists of four measures. The second system consists of three measures, with the first measure containing a sharp sign (#) and a fermata. The third system consists of four measures, with the first measure containing a first ending bracket (1.) and the second measure containing a second ending bracket (2.). The score ends with a double bar line.

# 14. Away In A Manger





# Away In A Manger

Matt Dennis presents this ever-popular carol in an original setting in his new book, *Christmas With Matt Dennis*. Matt has "added rich chords, with taste and respect, to bring new beauty of sound to these all time favorites," and hopes you will "appreciate the wonderfully warm sounds." We're happy to be able to bring you this selection this Season, and we're sure you'll enjoy it.

Arranged by Matt Dennis

TRADITIONAL

Moderately

mp

dim.

NC

F

C7

F6

B<sup>b</sup>

B<sup>b</sup> maj<sup>9</sup>

B<sup>7</sup>

5

A way in a man - ger, no crib for His  
p cat - tle are low - ing, the poor ba - by

Am

C7sus

C7

C<sup>9</sup>sus





C7

8

bed, The lit - tle Lord Je - sus lay down his sweet  
wakes, But lit - tle Lord Je - sus no cry - ing He









F NC F C7 F6








head; makes; The I stars love in the Thee, Lord heav - ens look'd Je - sus, look

B<sup>+</sup> B<sup>b</sup>maj<sup>9</sup> B<sup>b</sup> Am C<sup>9</sup>sus C7(b9)





down down where from He the lay, sky, The And lit stay - tle Lord my

Fmaj<sup>7</sup> Am<sup>7</sup> Dm B<sup>b</sup>6 C<sup>9</sup>sus C<sup>7</sup> 1. F

Je side sus un - til a - sleep morn - ing the is hay. The

2. B<sup>b</sup>add<sup>9</sup> C<sup>9</sup>sus(add13) C<sup>7</sup> F

nigh. mp dim. p pp rall.

*And they came with haste, and for Mary, and Joseph, and the babe  
lying in a manger. Luke 2:16*

14. AWAY IN A MANGER  
(Cradle Song)

American

1. Away in a manger,  
No crib for His bed,  
The little Lord Jesus  
Laid down His sweet head.  
The stars in the heavens,  
Looked down where He lay,  
The Little Lord Jesus  
Asleep in the hay.
2. The cattle are lowing,  
The poor Baby wakes,  
But little Lord Jesus,  
No crying He makes;  
I love Thee, Lord Jesus,  
Look down from the sky,  
And stay by my cradle  
Till morning is nigh.

This American contribution to Christmas has become a classic in our carol repertory. These words were first printed in A LITTLE CHILDREN'S BOOK: FOR SCHOOLS AND FAMILIES, published in 1885 by the Evangelical Lutheran Church in North America.

*Richard S. Hill*

It has had many tunes in its time; one American scholar has collected forty-one.\*\* One of the most popular is that of Jonathan E. Spillman's tune FLOW GENTLY SWEET AFTON. (See tune I). Another familiar tune is that of W.J. Kirkpatrick, who was musical director at Grace Church, Philadelphia, and was published in 1895. (See tune II). The third tune given here <sup>(R.P.)</sup> is generally considered to be a German folk tune, but is sometimes credited to ~~a~~ Carl Mueller\* (1921), and sometimes to a James R. Murray (1887).

It was believed at one time that Martin Luther wrote both words and music, but that belief has since been entirely discredited. *Luther, however, did write the popular German carol "Von Himmel Hoch" (From Heaven Above I Come To You) around 1535.*

*see I 28*

*(another source says he was Martin Luther's mother-in-law!)*

\* Carl Mueller was a Wisconsin-born organist, composer of many choral works, and director of music in many colleges and Presbyterian churches.

\*\* I have only seven! (See R.P.)

15. O HOLY NIGHT (Cantique de Noel)

John S. Dwight (1813-1893)

Adolphe Adam (1803-1856)

O holy night, the stars are brightly shining  
It is the night of the dear Savior's birth  
Long lay the world in sin and error pining.  
Till He appeared, and the soul felt its worth.

A thrill of hope the weary world rejoices  
For yonder breaks a new and glorious morn.

Fall, on your knees  
O hear the angel voices  
O night divine  
O night when Christ was born  
O night divine  
O night, O night divine.

This is not a carol in the usual sense. Rarely is it sung by strolling carolers, or in home gatherings. No doubt this is due to the technical demands of the music itself, for it was written by a French operatic composer of the nineteenth century, Adolphe Adam. Nevertheless, O Holy Night is one of the most familiar of all Christmas songs, and is standard repertoire for nearly every choir or church.

*The English translation is by John S. Dwight, co-founder of the Harvard Musical Society.*

FRENCH WORDS:

MINUIT, CHRÉTIENS

Minuit! Chrétiens, c'est l'heure solennelle  
où l'homme Dieu descendit jusqu'à nous  
Pour effacer la tache originelle,  
Et de son Père arrêter le courroux,

Le monde entier tressaille d'espérance,  
A cette nuit qui lui donne un Sauveur.

Peuple à genoux,  
Attends ta délivrance,  
Noël! Noël!  
Voici le Rédempteur!  
Noël! Noël!  
Voici le Rédempteur!



O Holy Night

(Words by John Sullivan Dwight; Music by Adolphe Charles Adam)

It is difficult to realize now that when "O Holy Night" was written by Adolphe Charles Adam, the 19th-century French composer who is best known for his ballet *Giselle*, it was frowned on by church authorities. One French bishop even went so far as to denounce it for its "lack of musical taste and total absence of the spirit of religion." Despite this, it has become the most popular of all Christmas solos. Adam's friend and collaborator, the poet *Cappeau de Roquemaure*, was the first to supply a text for the melody, titling it "*Cantique de Noël*." The English words we use today, which made the tune "O Holy Night," were written by an American clergyman and musical authority named John Sullivan Dwight.



# 15. O HOLY NIGHT

Handwritten musical score for "O Holy Night" on ten staves. The score includes a key signature of one sharp (F#) and a common time signature (C). The music is written in a single system with two staves per system. Chords are indicated by red letters above the staves: G, G, C, G, G, D7, G, I.b., C, C, B7, F#7, Bm, D7, G, D7. The notation includes various note values, rests, and accidentals.

# 15. O HOLY NIGHT (2)

Handwritten musical notation for the first system of "O Holy Night (2)". The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). Chord symbols are written above the top staff: G (above the first measure), E<sup>m</sup> (above the last measure), and B (below the first measure). A sharp symbol (#) is written below the bottom staff in the first measure.

Handwritten musical notation for the second system of "O Holy Night (2)". The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). Chord symbols are written above the top staff: B<sup>m</sup> (above the second measure) and A<sup>m</sup> (above the last measure). A B chord symbol is written below the bottom staff in the second measure.

Handwritten musical notation for the third system of "O Holy Night (2)". The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). Chord symbols are written above the top staff: E<sup>m</sup> (above the second measure) and G (above the last measure).

Handwritten musical notation for the fourth system of "O Holy Night (2)". The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). Chord symbols are written above the top staff: D<sup>7</sup> (above the first measure), G (above the second measure), E<sup>7</sup> (above the third measure), C (above the fourth measure), G (above the fifth measure), and D<sup>7</sup> (above the last measure).

Handwritten musical notation for the fifth system of "O Holy Night (2)". The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). Chord symbols are written above the top staff: G (above the first measure) and D<sup>7</sup> (above the last measure). A sharp symbol (#) is written below the bottom staff in the last measure.









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# 15. O HOLY NIGHT (2)

Handwritten musical score for "O Holy Night (2)". The score is written on two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. Chords G, G#, C, G, and B are written above the first staff. The music is in G major and 4/4 time.

✗ Recorder:

Handwritten musical score for Recorder. The score is written on five staves. The first staff is in 4/4 time. The second staff is in 2/4 time. The third staff is in 4/4 time. The fourth staff is in 4/4 time. The fifth staff is in 4/4 time. The music is in G major and 4/4 time.

# NO. 3000 CHRISTIAN MEN, REJOICE

Handwritten musical score for "Good Christian Men, Rejoice". The score is written on ten staves (treble and bass clef). The melody is in the treble clef, and the bass line is in the bass clef. The chords are written in red ink above the notes. The chords are: X, C, F, C, F, C, F, C, F, G; C, F, G7, C, D7, C, A7, Dm, G7, C; F, G7, C, G7, A7, C, Dm, G7, C; A7, E7, A7, G, C, A7, G, C. The melody is written in a simple, folk-like style with eighth and quarter notes. The bass line is a simple accompaniment with quarter and eighth notes.

## Good Christian Men, Rejoice (Words by John Mason Neale; Music Traditional)

This well-worked melody served a variety of purposes before it became the setting for "Good Christian Men, Rejoice." Its origin is a 14th-century hymn, which was arranged in 1601 by Bartholomaeus Gesius as "In Dulci Jubilo." Subsequently Johann Sebastian Bach made his own arrangement of the melody in his Chorale Preludes for the organ, and in an edition by Sir John Stainer, it became well known to German-speaking people as "Nun singet und seid froh." The English version is by the Reverend Dr. John Mason Neale, a 19th-century English minister who, after being forced into retirement by illness, collected and made English translations of many Greek and Latin hymns.



16. GOOD CHRISTIAN MEN, REJOICE! (In Dulci Jubilo),

John Mason Neale (1818-1866)

Old German Carol - 14th Century

1. Good Christian men, rejoice  
With heart and soul and voice,  
Give ye heed to what we say;  
News! News!  
Jesus Christ is born today!  
Kneel and bow before Him now,  
And He is in the manger now;  
Christ is born today!  
Christ is born today!
2. Good Christian men, rejoice  
With heart and soul and voice,  
Now ye hear of endless bliss;  
Joy! Joy!  
Jesus Christ was born for this.  
He hath opened the heav'nly door,  
And man is blessed evermore;  
Christ was born for this.  
Christ was born for this.
3. Good Christian men, rejoice  
With heart and soul and voice,  
Now we need not fear the grave;  
Peace! Peace!  
Jesus Christ was born to save.  
Calls you one and calls you all,  
To gain His everlasting hall;  
Christ was born to save.  
Christ was born to save.



This was originally a very old Latin Christmas song called "In Dulci Jubilo". It is also a very popular carol in Germany. Both the tune and words have a complicated and interesting history. The music originally appeared in the famous Swedish carol collection, *Triae Cantiones* (1582). Germany adopted the tune in the 14th century, adding macaronic words. (Macaronic texts combine lines in Latin with a vernacular language. The practice appears in medieval manuscript carols and probably rose from the efforts of priests to inject some spiritual content into folk carols. For macaronic words see R.P.)

Legend has it that Henry Suso (died 1366), a German Dominican, was visited by angels who invited him to dance and sing this song with them. When he awoke, he wrote down the Latin-German words and tune.

Dr. Neale has made a free paraphrase of the original German text in *GOOD CHRISTIAN MEN, REJOICE*, but has retained its spirit. Due to illness, Dr. Neale retired to an obscure position in East Grimstead, Eng. Perhaps it was fortunate that his time was not taken up by the heavy duties of a large pastorate, for it enabled him to devote his brilliant mind and classical training to the translation of numerous Greek and Latin hymns which might otherwise never have come into the English language.

17. AS WITH GLADNESS MEN OF OLD

Words by W. Chatterton Dix

Abridged from a chorale,  
TREUER HEILAND, by C. Kocher  
(1786-1872)

1. As with gladness men of old  
Did the guiding star behold,  
As with joy they hailed its light,  
Leading onward, beaming bright,  
So, most gracious God, may we  
Evermore be led to thee.
2. As with joyful steps they sped,  
To that lowly manger-bed,  
There to bend the knee before  
Him whom heaven and earth adore,  
So may we with willing feet  
Ever seek thy mercy-seat.
3. As they offered gifts most rare  
At that manger rude and bare,  
So may we with holy joy,  
Pure and free from sin's alloy.  
All our costliest treasures bring,  
Christ to thee our heavenly King.
4. Holy Jesu, every day  
Keep us in the narrow way;  
And, when earthly things are past,  
Bring our ransomed souls at last  
Where they need no star to guide,  
Where no clouds thy glory hide.

1961 Oxford University Press



Crèche - wood carving, Nigerian folk art - UNICEF

# 17. As With Gladness Men of Old

William  
C. Dix 1860

Konrad  
Kocher, 1838

On the Epiphany, the 12<sup>th</sup> day of Christmas, probably in 1858, W<sup>m</sup> Chatterdon Dix was sick in bed. Dix was a devout Churchman who ran a marine insurance company in England during the week, and composed hymns on Sunday. While sick he managed to read the gospel for the day, which inspired him to write this classic Christmas hymn. It was set to a melody written several decades earlier by an eminent German organist, Konrad Kocher, but Dix is often credited with the tune. Dix eventually came to dislike his abridgement of the Kocher setting, but realized that since the combination of words and music had already entered the literature it was too late to change it.



18. As Lately We Watched

Handwritten musical notation for the first system, measures 1-4. The key signature is D major (one sharp). The time signature is 3/4. The notation is written on two staves (treble and bass clef).

Handwritten musical notation for the second system, measures 5-8. The key signature is D major (one sharp). The time signature is 3/4. The notation is written on two staves (treble and bass clef).

Handwritten musical notation for the third system, measures 9-12. The key signature is D major (one sharp). The time signature is 3/4. The notation is written on two staves (treble and bass clef).

Handwritten musical notation for the fourth system, measures 13-16. The key signature is D major (one sharp). The time signature is 3/4. The notation is written on two staves (treble and bass clef). The system concludes with a double bar line.

Empty musical staves.

Empty musical staves.



18. AS LATELY WE WATCHED

19th Century Austrian Carol

1. As lately we watched o'er our fields through the night,  
A star there was seen of such glorious light!  
All through the night, angels did sing,  
In carols so sweet of the birth of a King.
2. A King of such beauty was ne'er before seen;  
Ang Mary, His mother, so like to a queen.  
Blest be the hour, welcome the morn  
For Christ, our dear Savior on earth now is born.
3. Then shepherds, be joyful, salute your liege King;  
Let hills and dales ring to the song that ye sing;  
Blest be the hour, welsome the morn,  
For Christ, our dear Savior, on earth now is born.

To Daddy



Love MA

19. jesu, joy of man's desiring

From Cantata No. 147  
Johann Sebastian Bach

Jesu, joy of man's desiring  
Holy wisdom, love most bright  
Drawn by thee, our soul's aspiring,  
Soar to uncreated light.

Word of God, our flesh that fashioned  
With the fire of life impassioned,  
Striving still to truth unknown.  
Soaring, singing round Thy throne.

Teach us from Thy heavenly throne.

Since very little music was in print during Bach's life, he composed the music to be used in the church services for which he played. In Bach's hands the church cantata, similar to an anthem but much longer, became an integral part of the church service. Usually thirty minutes in length, it might include choral numbers, solos, duets and the chorale. In most instances, a chorale ended the cantata, or each part of a two-part cantata. In Bach's day the church service began at seven o'clock on a Sunday morning and lasted until noon, so the cantata, with its text based on the gospel reading and the sermon, was a welcome part of the middle portion of this long service.

The flowing accompaniment, built on the chorale melody, is a vital part of this chorale, giving it a feeling of unceasing, graceful rhythmic movement. (see arrangement in RP) The chorale melody, moving solidly in blocks of chords, rings out clearly like a hymn in a great cathedral.



*Rest on the Flight into Egypt.  
Jean-Honoré Fragonard, France*

# 19. Jesus, Joy of Man's Desiring

Chords: C F G Am<sup>7</sup> G F G<sup>7</sup> C G C F C Am

Chords: F Dm F G<sup>7</sup> C F A<sup>7</sup> Dm Bb Gm<sup>6</sup>

Chords: A<sup>7</sup> Dm Bb Gm<sup>7</sup> Dm C F Dm F<sup>7</sup> Bb Gm C<sup>7</sup>

Chords: F C F G Am<sup>7</sup> G F G<sup>7</sup> C F

Chords: F C Am F Dm C G<sup>7</sup> C F (rit.)

Chords: Am<sup>7</sup> C G<sup>7</sup> C

Left hand can be played in octaves.



# 20. God's Gift of Love

Chopin

God's gift of love, a priceless gem, Sent down to earth, the Babe of Bethle-

Oh, holy night While the host of angels sing his praises, Christ is born,

Christ is born from heav'n above, to earth he came Sing forth his praise, pro-

claim his matchless name. Such wondrous love, Past all bounds of comprehension

His is love without dimensions, With divine intention love is born Includ-

1. God, please in holy come. Ever and ever Let the same God's gift of

low.









*And she brought forth  
her firstborn son,  
and wrapped him  
in swaddling clothes,  
and laid him in a manger;  
because there was  
no room for them  
in the inn.*

Luke 2:7





May Christ,  
whose birth we celebrate,  
bless you and those you love  
with peace and happiness.



*Jean Caspary*



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20. GOD'S GIFT OF LOVE

Frederic Chopin

1. God's gift of love, a priceless gem,  
Sent down to earth, the Babe of Bethlehem.  
O holy night; While the hosts of angels sang his praises,  
Christ was born, Christ was born.  
From heav'n above, to earth he came;  
Sing forth his praise, proclaim his matchless name.  
Such wondrous love, past all bounds of comprehension,  
His is love without dimension,  
With divine intention love was born,  
In Christ the Lord, Bless his holy name,  
Evermore his love, the same.
2. God's gift of love, so long ago,  
Was sent that all his loving heart would know.  
The lowly babe, Born within a stable manger, freely  
Offers grace, pard'ning grace.  
To know his love, to know his peace,  
Is joy and hope, a life of sweet release.  
This is our song; Christ came down to bring salvation,  
Freedom for each man and nation,  
This our acclamation; love was born,  
In Christ the Lord, Send from heav'n above,  
Evermore, God's gift of love.

*This melody is from Chopin's Etude, Opus 10, No 3.  
in E major.*

*Card from Joan Cacioppo, c 2005*

## 21. GLAD CHRISTMAS BELLS

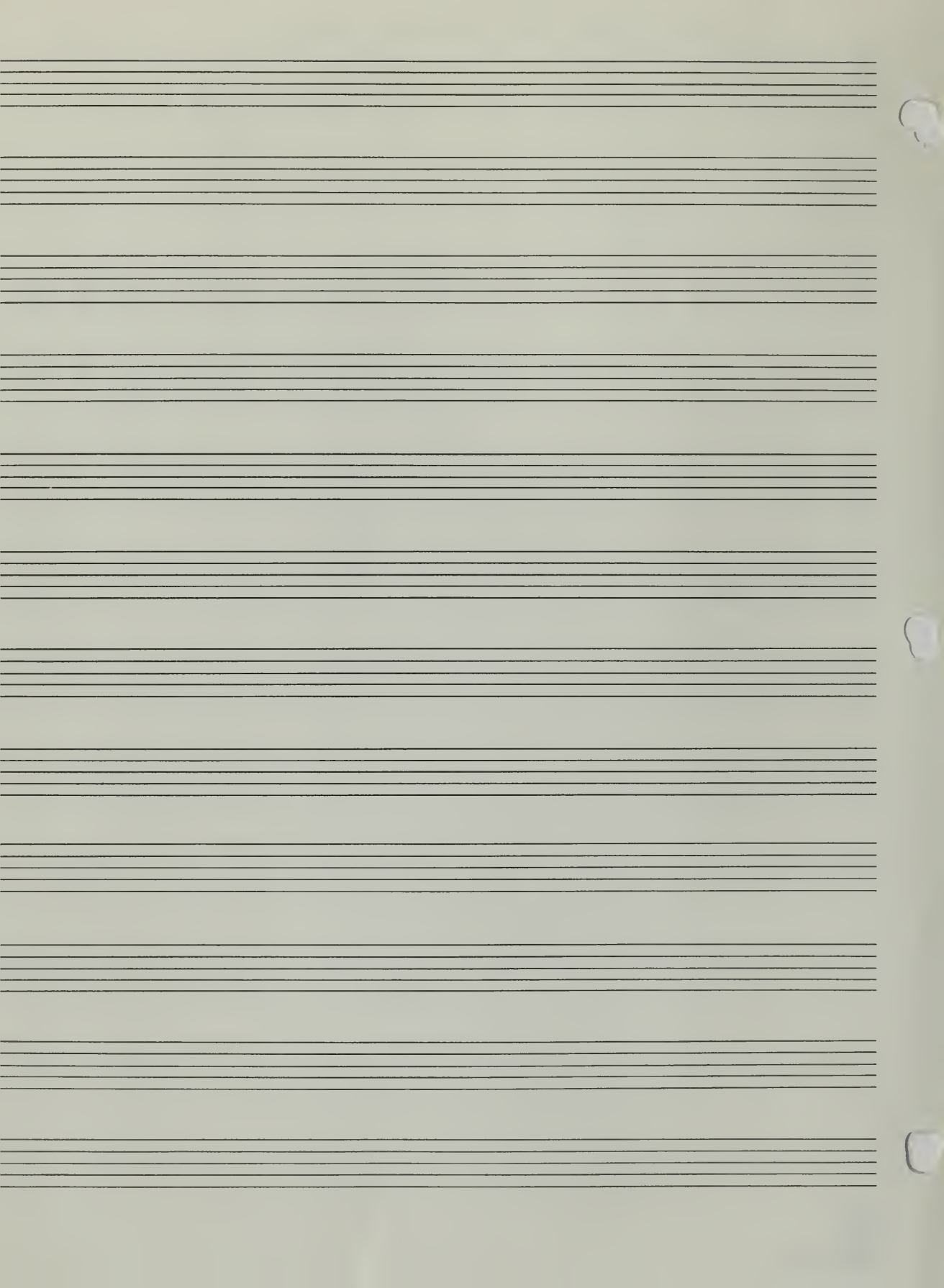
*Traditional*

1. Glad Christmas bell, your music tells  
The sweet and pleasant story;  
How came to earth, in lowly birth,  
The Lord of life and glory.
2. No palace hall its ceiling tall  
His kingly heard spread over,  
There only stood a stable rude  
The heavenly Babe to cover.
3. Nor raiment gay, as there He lay,  
A-dorn'd the infant stranger;  
Poor, humble child of mother mild,  
She laid Him in a manger.
4. But from afar, a splendid star  
The wise men westward turning;  
The live long night saw pure and bright,  
Above His birthplace burning.
5. Where on the hill, all safe and still,  
The folded flocks were lying,  
Down through the air an angel fair  
On wing of flame came flying.
6. "Fear not," said he, - for tremblingly  
The shepherds stood in wonder, -  
"Glad news I bring, the promised King  
Lies in a stable yonder.
7. "And by this sign, the babe divine  
You may discover surely,  
A manger His rude dwelling is,  
There lies He, cradled poorly."
8. Then swiftly came, in lines of flame,  
Like countless meteors blazing,  
A multitude, and with Him stood,  
A spectacle amazing.
9. And all the choir, with tongues of fire  
Broke forth in joyful singing  
Till with their cry the very sky  
From end to end was ringing.
10. "Glory to Thee for ever be,  
God in the highest, glory!  
Good will to men, and peace again  
O earth, is beaming e'er thee!"

# 21. Glad Christmas Bells

Handwritten musical score for "Glad Christmas Bells". The score is written on three systems of staves, each with a treble and bass clef. The key signature is one flat (Bb) and the time signature is 3/4. The first system includes a double bar line. The second system includes a double bar line. The third system includes a double bar line. Chord symbols C7, F, and Bb are written above the staves. The notation includes eighth and quarter notes, rests, and bar lines.

Empty musical staves for additional notation.







# 22. Noël, Noël

No, the song below is not "The First Noel," nor is it another "Noel, Noel" which contains the verse "Tis' the day, the blessed day, on which our Lord was born...." The word "noel" (or "noël" or even "nowell") is actually found in so many Christmas songs with this otherwise uncommon word? Derived from the Latin "natalis," it originally meant "birthday," and that definition stuck with the word into French. By the time it entered the English vocabulary, it had transformed into "Noel," with the capital "N," signifying His (capital "H") birthday, i.e., Christmas! May you all have a joyous Noël this year singing this Noël, "Noël, Noël!"

TRADITIONAL

Chord diagrams for guitar are provided above and below the staff. The key signature is one flat (B-flat), and the time signature is 4/4.

Chord diagrams shown above the staff:

- C/E
- F
- C/E
- Dm
- G
- Csus<sup>2</sup>
- C

Chord diagrams shown below the staff:

- F
- Dm
- C/E
- C
- Dm
- G
- C
- G
- F
- C
- C/E
- F
- G
- C
- G/B
- Am
- G
- D
- G
- Dsus<sup>4</sup>
- D
- G
- C

Lyrics:

No - el! No - el! Good news I tell, And eke a won - der - sto - ry: A





vir - gin mild hath borne a child, Je - sus the King of glo - ry.



el! No - el! Good news I tell, And eke a won - der sto - ry: A

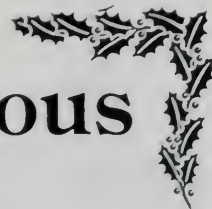


vir - gin mild hath borne a child, Je - sus the King of glo - ry.









# Break Forth, O Beauteous Heavenly Light

*Johann Sebastian Bach harmonized this baroque carol in an arrangement that has been turned into string quartets and all manner of other orchestrations. Found in the second part of Bach's Christmas Oratorio, this stately carol is so beloved that it is included in many hymnals.*

WORDS BY JOHANN RIST, 1607-1667, TRANSLATION BY J. TROUBECK, 1832-1899  
MUSIC BY JOHANN SCHOP (D. 1664), HARMONIZED BY J.S. BACH

Andante

Chord progressions for the first system: F, Dm, C, F, C, C, G7, C, A.

Chord progressions for the second system: B<sup>b</sup>, F, C<sup>7</sup>, F, C<sup>sus</sup>, C<sup>7</sup>, F, Dm, C, F, C.

Chord progressions for the third system: C, G7, C, A, B<sup>b</sup>, F, C<sup>7</sup>, F, C<sup>sus</sup>, C<sup>7</sup>, F, C.

Lyrics: Break forth, O beau - teous heav'n - ly light. And  
ush - er in the morn - ing; Ye shep - herds. shrink not  
with af - fright, But hear the an - gel's warn - ing. This

Dynamic markings: *f* (first system), *mp* (third system).

Chord progression for measures 9-10:

C D7 Gm Edim7 Dm<sup>sus</sup> D7 Gm Dm

9  
Child, now weak in in - fan - cy, Our

Chord progression for measures 11-12:

D7 Gm Fdim7 Dm A7 Dm C7 F. B<sup>b</sup> Dm

11  
con - fi - dence and joy shall be, The pow'r of Sa - tan

Chord progression for measures 13-14:

G7 C F B<sup>b</sup> C7 B<sup>b</sup> F Gm7 C F

14  
break - ing Our peace e - ter - nal mak - ing.

# Still, Still, Still

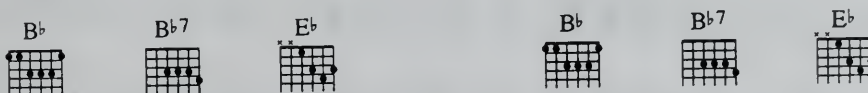
Featured on Mannheim Steamroller's exceedingly popular Fresh Aire Christmas holiday album, this traditional Austrian Christmas carol did double duty as a lullaby. James Galway and The Empire Brass are among the other artists who have assayed this quiet holiday tune.

TRADITIONAL SALZBURG MELODY, 1819

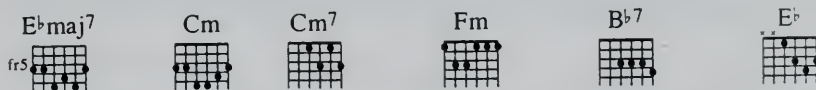
Andante molto sostenuto



*mp* Still, still still, He sleeps this night so chill! The *p*



5 Vir - gin's ten - der arms en - fold - ing, Warm and safe the Child are hold - ing.



9 *p* Still, still still, He sleeps this night so chill.



17 *mp* *p*

E<sup>b</sup> maj<sup>7</sup> Cm Cm<sup>7</sup> Fm B<sup>b</sup>7 E<sup>b</sup>

Sleep, sleep, sleep, He lies in slum - ber deep While

17 *p*

B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

an - gel hosts from heav'n come wing - ing, Sweet - est songs of joy are sing - ing,

21 *p*

E<sup>b</sup> maj<sup>7</sup> Cm Cm<sup>7</sup> Fm B<sup>b</sup>7 E<sup>b</sup>

Sleep, sleep, sleep, He lies in slum - ber deep.







**S**i-lent night! Ho-ly night! All is calm





MUSIC is one of the enriching experiences of the Christmas season, and pages might be filled with a list of suitable compositions. But I have space for only a few suggestions, some of which may possibly have escaped the notice of those music lovers who regularly create programs for Christmas.

In our homes, of course, the radio has become the chief purveyor of music, and it is to be hoped that this year's programs will show a little more originality and interest than those of the past. But the finest radio performance cannot take the place of those intimate gatherings around the piano in which a whole group takes active part, creating a glow of good-fellowship that even a Christmas punch cannot achieve!

After a little private rehearsing, it is quite likely that some or all of the group will want to try it out on the neighbors, and a spontaneously created band of waits will sally forth to greet the hour of midnight in song. We used to do it that way in Princeton, and even Woodrow Wilson put his head out of the window and seemed to enjoy the music. To organize a regular chorus of strolling minstrels from among the better singers is even more worth while.

There are many practical collections of Christmas music for the home. Eduardo Marzo has put together one of the handiest volumes, and also composed a one-act operetta, "*Santa Claus, Junior*," for performance by young amateurs. Then there is an old *Christmas Album*, edited by R. A. Saalfeld in 1883, and a much larger collection, A. H. Bullen's *A Christmas Garland*, dated two years later. Interesting to modern celebrators is the *Christmas Dance Album*, containing the piano music for quadrilles, polkas, gallops, and waltzes once considered suited to the season.

PERHAPS the best of the Christmas pageants, adaptable to groups, is *The Boar's Head and Yule Log*, with music arranged and composed by Frank Butcher, formerly of Hoosac and now of the Hill School faculty. This admirable musician has also published *The Cherry-Tree Carol*, arranged from an English folk song, and a rollicking Welsh air, "*Deck the Halls With Boughs of Holly*."

If children or adults are inclined to attempt something off the beaten track of Christmas hymns and carols, it may be worth while to investigate

the compositions of Sir Joseph Barnby (a set of four), and of T. Tertius Noble (a set of eight, including "*The Christmas of King Canute*"). There are excellent pieces also by James H. Rogers, John W. Barrington, Fred Schilling, and F. C. Van Dyck, Jr.

If the research goes far enough into the past, it will inevitably reveal those masterpieces of M. Praetorius, "*To Us Is Born Immanuel*"; "*Lo, how a Rose E'er Blooming*"; "*Rejoice, Ye Christian Brethren*"; and "*The Morning Star On High Is Glowing*"—to which should be added the fine Christmas music of Johann Sebastian Bach;

pendable Christmas standby, and for those who want to hear it at home there are excellent phonograph records in addition to radio possibilities. But choir masters will do well to look also into the Christmas music of Bach and Praetorius, mentioned above; the French Noël's revived by Gevaert; and some of the Hungarian and Jugoslav songs arranged by Andrew Salama.

IF THE community has an outdoor Christmas tree, as is commonly the case, several evenings should be devoted to the singing and playing of Christmas music. For that purpose, a few brass instruments can be very helpful. A single cornet in the hands of one who can keep a stiff upper lip, regardless of cold weather, will do wonders both as a leader and as a soloist. The playing of chorales by a trombone choir, which has been found so effective in the Bach festivals of America's Bethlehem (Penna.), might be adapted to outdoor performance.

For community singing it is best to stick to fairly familiar music, with a minimum of emphasis on the religious element. The choice of a popular local song leader is, of course, half the battle. Anyone who has ever seen Hugo Kirchofer in action in the Hollywood Bowl; or Harry Barnhart in one of his great Song and Light Festivals; or Geoffrey O'Hara, Kenneth Clark, Peter Dykema, Robert Lawrence, Marshall Bartholomew; or any one of a dozen others throughout the country, knows what one such compelling personality can accomplish. Words can be distributed on specially printed song sheets or flashed upon a screen with slides.

If the phonograph is your only refuge, Christmas can still be musical. The Roycroft recordings of the English Singers are unique; Richard Tauber has done some fine German hymns for Odeon abroad; and the Polydor catalogue contains over five pages of Christmas music, both vocal and instrumental. Ampico owners have received each year a Christmas record, specially prepared, combining a printed story with piano music. Victor, Columbia, and Brunswick all list a wide variety of Christmas numbers, including Paul Whiteman; "*Christmas Morning at Clancey's*"; "*Fogarty's Christmas Cake*"; and "*Santa Claus Hides in the Phonograph*."

With most of the best known songs and carols available on piano rolls, can anyone ask for more?

## Sing High Sing Low by Sigmund Spaeth

the German folk song, "*Christmas Night*," and "*The Kings*" of Peter Cornelius, arranged by Frank and Walter Damrosch respectively.

That indefatigable worker in various musical fields, Harvey B. Gaul of Pittsburgh, has enriched the available Christmas music with some remarkable contributions from the far corners of the world. That is one of the advantages of Christmas—it is celebrated in so many different countries and in so many different ways.

Another Pittsburgher, Richard Kountz, has arranged three Slovak Christmas carols and a set of four short songs that are practical for the home, school, or church; while Kurt Schindler contributes to our Christmas treasure trove a Basque "*Happy Bethlehem*"; Edward Shippen Barnes' an old French "*Joy to the World*"; and David Stanley Smith a provençal "*Shepherds, all Shepherds*." The English composer, R. Vaughan Williams, has done remarkable things with the folk music of his country, and his "*Wassail Song*" is one of the hits in the repertoire of the English Singers.

For the church, the music of Handel's "*The Messiah*" is still the de-





#4 Its author long unknown, Felix Gruber, grandson of Franz Xavier Gruber, the composer, now tells

# The True Story of Silent Night

Hazel Gertrude Kinscella

"*Silent Night, Holy Night,  
Who brought you into being, Song?*"

THIS is the question which, with its answer in the form of a motto, is set high over the door of the simple old schoolhouse-residence in the tiny Austrian village of Arnsdorf, where this best loved of all Christmas songs had its birth.

And it was to learn the answer to this question that I journeyed to Salzburg this summer, there to hear the whole story from the lips of Felix Gruber, grandson and last living descendant of Franz Gruber, the composer of the music.

Felix Gruber is a musician by profession. His grandfather and father were both organists and choir directors. The grandson and son have followed in their footsteps, and it is interesting to note that all these have, in turn, served as director and organist of the same parish church at Hallein, a village to the south of Salzburg. As an avocation Mr. Gruber has mastered the intricate art of the puppeteer and has for over twenty years been vitally interested in handling the tiny marionette dolls whose activities so utterly charm both younger and older children.

THIS art he had exhibited to us on the preceding afternoon, as he assisted at the renowned Salzburg Marionette Theater in helping "Starke Peter" slay the terrible "Dragon" and rescue the royal "Prince."

I was received in the music room of the Gruber home, an apartment in the famed Schloss (or castle) Mirabell, a magnificent building erected in the sixteenth century by Prince-Bishop Wolf Dietrich as a home for his beloved Salome Alt. All about the room were reminders of other days—the spacious high ceiling, the windows deep-set in the massive foot-thick walls. In each of the win-

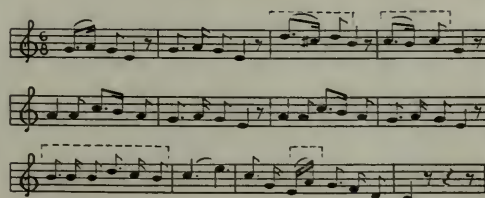
dows Mrs. Gruber had arranged a tiny window garden, and from the windows one might overlook the gay flower beds of the Mirabell Gardens, where hedges of lovely roses, shady paths of sweet-smelling jasmine, and natural bouquets growing out of old marble vases formed an attractive setting for the building. In the distance, on the height overlooking the city, one saw the fortress "Hohen Salzburg," which dates back to 1077.

"IT WAS on Christmas Eve of the year 1818 that the song *Silent Night, Holy Night* was sung for the first time in the parish church



On Christmas Eve, 1818, Franz Xavier Gruber (above), organist-schoolmaster of Arnsdorf, Austria, arranged a simple melody to fit a Christmas poem written by his good friend Josef Mohr. This was the well loved *Stille Nacht, Heilige Nacht*

Below the picture at the left is a transcription made by Miss Kinscella from a copy of the original manuscript owned by Felix Gruber. The dotted lines indicate phrases that are now sung differently. Above the song is the doorway of Franz Gruber's schoolhouse-home, Arnsdorf



of St. Nicholas, at Oberndorf, near Salzburg," said Mr. Gruber, in relating the story to me. "The poem was written by the pastor, Josef Mohr, and had been set to music by his friend and my grandfather, the church organist, Franz Xavier Gruber, who was also schoolmaster in the near-by village of Arnsdorf. If you will wait just a moment I shall show you Grandfather's manuscript of *Silent Night*," added Mr. Gruber.

AND, going to his writing desk—a beautiful bit of furniture inlaid with mother-of-pearl, as was the marvelous old chest of his grandmother's, which stood near-

and to which he called attention—he brought out and laid on the table before me the famous and priceless bit of writing, with other mementoes.

"This is not the original manuscript," he explained carefully. "Unfortunately, that is no longer in existence. But this is a copy of it made by Grandfather in 1836. It is the oldest known copy of the song. These, however, are the original parts, as he arranged them for voices and instruments.

"BUT let me tell you the whole story. First let me give you a little picture of the life of the poet Josef Mohr and of my Grandfather's. Josef Mohr, born here in Salzburg as son of Franz and Anna Mohr—so the baptismal record tells us—was, because of his splendid voice, admitted as a boy to the church school. There he studied theology and in 1817 became assistant pastor in Oberndorf, a small village to the northeast of Salzburg. Here he came to know the teacher and organist, Franz Gruber, and soon a fervent friendship grew up between the two men. On December 24, 1818, they wrote and composed *Silent Night*, which song joins their two names for all time.

However, melancholy and wanderlust took possession of Mohr the following year, and in the next seven years he served as pastor to no less than ten parishes, until at last, in 1827, he went to Hintersee, where he remained until 1837. From there he removed to Wagrain, where he lived until his death December 4, 1848.

"My grandfather, Franz Xavier Gruber, was born the third son of poor linen weavers, Josef and Anna Gruber, who lived in a low, wooden weaving house in a hamlet in upper Austria. Scarce were the profits of their small establishment, and the youth of the little 'Franzl,' as he was called, was rich in privations. However, Nature reimbursed him for this by giving a rich endowment of musical talent, a talent which he dared not practice openly because his practical-minded father would have none of such 'nonsense,' and already planned that his son was to follow him in his work at the weaving-house. So the boy was obliged to sit wearily at his weaving stool, day after day, filling in the time until the evening should come, when he would set out, secretly, to the home of the village teacher, Andreas Peterlechner, for instruction in the ordinary school subjects as well as in music.

"THAT he might be able to practice at home, the boy stuck little blocks of wood into the cracks in the walls of his room, and on these (as tho they were keys) he practiced his finger exercises. Suddenly there came an accident which entirely changed the father's attitude. The village teacher became sick, and there was no one at hand to play the organ in the church service. Daringly, small 12-year-old Franzl jumped to the organ bench and played the service so well that he attracted the attention of everyone in the village and was the hero of the day. As a result the ambition of the father became so lively that he at once paid out as much as five florins for a spinet for his son. Franzl was now allowed to leave the weaver's

stool and study for the vocation of teacher. He continued his music study later in Burghausen until 1807, and there it was that he received the professional training necessary to secure his teacher's certificate. In 1807 he took up his duties at Arnsdorf, and in 1816 added to those the post of organist at Oberndorf, a hamlet just about two miles away, but continued to live in Arnsdorf.

"NOW to the story of the song: *Silent Night* is often considered as a folk song and has shared, indeed, the joys and sorrows of such a composition. Among the sorrows was the fact that for a long time no one seemed to know or care about its authorship. It wandered, as Peterlechner says in his little book, 'without witness of birthplace or homeland.' It became known as a 'Folksong from the Zillertal.' In Germany, for a long time, it was thought that Michael Haydn was the creator of the melody. The first real inquiry into its origin began in 1854. At that time the royal-court musicians in Berlin sent an inquiry to St. Peter's in Salzburg, asking whether perhaps the manuscript of the 'Christmas song *Silent Night*, by Michael Haydn,' might be there.

"Accidentally this inquiry came to the attention of Felix Gruber, the youngest son of the composer (and my father), who was serving as choir boy at St. Peter's. He knew his father to be the composer, for he had often been told the circumstances which led to its composition. As his father was still living, the inquiry from Berlin was sent on to him, and Grandfather at once drew up a statement, now here in my possession—'Authentic Occasion for the Writing of the Christmas song *Silent Night*, *Holy Night*.' A copy of this statement was sent to Berlin, establishing his claim beyond a shadow of a doubt, and Mohr, since then, as well as Grandfather, has been given due credit for the song.

"THE alterations in the melody doubtless came about because the song was sung from ear so long before being written down. It appeared in print for the first time in 1840.

"That the song received so wide and so rapid an acceptance is due probably to two things—its simplicity and, astonishing as it may sound, the broken organ in the little church at Oberndorf. The organ builder from Zillertal (a region of Austria), who happened to be repairing the organ in St. Nicolas' Parish Church that Christmas Eve, was struck with the beauty of the air and carried the melody home with him. Four sisters from the Zillertal—Strasser by name—famous for their beautiful singing of native mountain songs, heard the organ-builder's version of *Silent Night* and immediately carried it with them on their concert tours. So it circulated from this little valley to the great towns of Europe, from where it traveled on its way about the world."

SO ended the simple story of the writing and life of *Silent Night*, the hauntingly tender Christmas song which the world will sing as long as the Festival of Christmas is celebrated.



# Silent Night

*pp* *C* *G<sup>7</sup>* *C*

1. Si - lent night, Ho - ly night, All is calm, all is bright.  
 2. Si - lent night, Ho - ly night, Shep - herds quake at the sight.  
 3. Si - lent night, Ho - ly night, Son of God, love's pure light.

*F* *C* *F* *C*

'Round yon Vir - gin Moth - er and Child Ho - ly In - fant so ten - der and mild,  
 Glo - ries stream from heav - en a - far, Heav'n - ly hosts sing Al - le - lu - ia;  
 Ra - diant beams from Thy ho - ly face, With the dawn of re - deem - ing grace,

*G<sup>7</sup>* *C* *G<sup>7</sup>* *C*

Sleep in heav - en - ly peace, — Sleep in heav - en - ly peace. —  
 Christ the Sa - vior is born, — Christ the Sa - vior is born. —  
 Je - sus, Lord, at Thy birth, — Je - sus, Lord, at Thy birth. —

# SILENT NIGHT

*The story of a marvelous misfortune which inspired two young Austrians to write the immortal hymn of joy.*

**by Paul Gallico**

**'T**was the night before Christmas when all through the house Not a creature was stirring, not even a mouse. . .

—Clement C. Moore

But on the night of December 23, in the year 1818, in the little Austrian village of Oberndorf by Salzburg, on the banks of the frozen River Salzach, a mouse did stir.

He not only stirred; he invaded the organ loft of the old church of St. Nicholas, and there, because he was a cold mouse and a hungry one, he perpetrated a deed and initiated a chain of events that were to resound to the farthest corners of the earth.

It was the following morning, crisp, cold and clear, that an important gentleman in a black frock coat and stock let himself into the church of St. Nicholas and sat down at the organ.

His name was Franz Gruber, and he was a dark-haired, pleasant-faced man 31 years of age, with a longish nose, cleft chin and friendly eyes. The world never heard of him, but in the small ponds of the neighboring villages of Oberndorf and Arnsdorf he was a very large frog indeed. For in Arnsdorf he was the schoolmaster and in Oberndorf he was the organist of the church.

Now he flicked his long coattails out of the way, adjusted the organ bench, trod the pedals and pressed the keys. But no music issued from the pipes—only a soft, breathy sigh.

Before Herr Gruber had time to investigate this unhappy phenomenon, he heard a sound by the door and turned to see his friend, Joseph Mohr, himself a musician and utility priest, who had been sent to Oberndorf on a temporary basis until a permanent pastor for the church could be found. Gruber cried, "Grüss Gott, Joseph. What has happened?"

The young priest—he was then 26, with merry eyes and a gay air—raised his arms in a helpless gesture and beckoned for his friend to follow.



*Erected in memory of Franz Gruber and Joseph Mohr, a memorial chapel stands on the site of the old St. Nicholas Church in Oberndorf, Austria.*

He took Gruber to the loft behind the keyboard, where the leather bellows supplied the wind for the instrument, and pointed to the hole in the worn fabric of the leather. "I discovered it this morning. A mouse must have gnawed it, and at the first tread the whole thing gave way."

Gruber inspected the damage. A Christmas Eve Mass without music was unthinkable. He cried, "Donnerwetter! Here is a fine fix. What is to be done?"

"Well," Father Mohr said somewhat shyly, "I have written a little poem." He coughed and corrected himself. "Actually some words for a song."

The schoolteacher smiled at his friend and said, "I'll wager you have. You were

always more of a poet than priest. I can't imagine why you ever chose the cloth."

Father Mohr replied with some asperity, "It isn't that kind of song."

Herr Gruber smiled again at the vehemence of his friend, for it was known that Father Mohr did enjoy that kind of song, the kind of song you sang with the peasants and rough rivermen when the new wine flowed and the zithers twanged. This was what caused grumbling among the more pious parishioners and brought frowns to the brows of the church fathers.

It was no wonder, Gruber thought, that his young friend was a bit wild. His mother had been a poor seamstress of Salzburg, abandoned by her husband, and she had no one to sponsor her infant boy Joseph for his baptism. Eventually, it was the public hangman who agreed to stand up for the child. Later one of the cathedral monsignors had the boy educated and inducted into holy orders.

Gruber glanced down at the poem and read the first stanzas. A strange chill ran down his spine. It was indeed not that kind of song. It seemed to lay its hand upon his heart and speak to him gently, simply and movingly. Gruber was stirred by the words as he had never been before. Already he was beginning to listen



to distant music waiting to be born.

Father Mohr said almost apologetically, "I only thought, since there is not a tone to be had from the organ, that you might be able to arrange something for our guitars with perhaps a simple chorus for the children."

Gruber said, "Yes, yes, perhaps we could. Let me have it; I will take it home and see what I can do."

All through the hour-long trudge homeward through the snow to Arnsdorf, Gruber was composing. He passed three Christmas mummers in the guise of the Three Kings and didn't even see them. Words and music were already beginning to blend.

*Silent night, holy night;  
All is calm, all is bright.*

Like deaf Beethoven he was hearing all of the notes inside himself.

*Holy Infant so tender and mild,  
Sleep in heavenly peace.*

The chorus he would write for the children's voices rang through his brain.

He sat at his spinet in his simple room with its scrubbed light pine floor, porcelain stove, few pieces of furniture of painted pine and crucifix on the wall. The words unlocked melodies, and the music flowed forth.

That afternoon, there were collected in the priest's study, beneath the wreaths and garlands of evergreen, 12 little boys and girls, scrubbed and shining in their warm woolen stockings, jackets and pinafores. The two men strummed their guitars and rehearsed their charges.

"So, now, Hannes, Eva, Peterli, you sing like this—'ta, ta, ta, ta, ta, ta, ta!' And you, Gretel, Liesel and Johann, you sing, 'da di, da di da, da.'"

The two men looked at one another with satisfaction. A little rough. A bit of trouble in the third section but easily remedied. It was going to work.

Christmas Eve! There was a crust on the snow. Beneath, it was so dry that it crunched and squeaked under the heavy boots of the churchgoers. Their cheery "Grüss Gotts" rang through the still night. The air was sharp and crystal-clear and hurt the nostrils when inhaled. The stars seemed to hang from the sky and glitter like Christmas-tree ornaments.

Bells pealed from the tall, whitewashed tower of St. Nicholas' church. Within, hundreds of tapers and candles reflected from the golden plates and chalices, softening the stiff, Gothic-carved Madonnas and endowing them, for all their woodenness, with gentle grace. The church was decorated with pine boughs, evergreen and holly berries. The congregation sat packed on the hard benches, the men in their lumpy woolen garments, the women in bright aprons and colored shawls.

There was a rustle of surprise as the 12 children, with Mohr and Gruber carrying their guitars, appeared

before the altar. The sour-mouthed pious noticed with disfavor the gay streamers of red and green hanging from the necks of the instruments. Ribbons of the same colors were woven into the corn-colored plaits of the little girls and tied to the stockings of the boys.

Gruber nodded. The strings vibrated, and the tenor of Father Mohr and the basso of schoolmaster Gruber filled the old church.

Thus the Christmas hymn, *Silent Night*, was heard for the first time—and the next day it was forgotten. No single, solitary soul of that congregation, least of all the minor poet and the minor musician who had put it together, could guess that it was to sweep the world. No one dreamed that genius had burned for a few hours in two simple men who never after would be heard from again, and that through the magic of their collaboration on a Christmas Eve in a tiny Austrian village, something deathless had been born.

It was an accident that saved the masterpiece from oblivion. The master organ repairer, Karl Mauracher, who came up from the Zillertal that spring to repair the damaged bellows, asked what they had done without

music for the Christmas Mass.

Gruber told him. "It was just a trifle," he said. "I wouldn't even know where to lay my hands on it. Mohr is not here any longer. Wait... if it were anywhere it would be—"

There was a small cupboard at the rear of the church, and there, crumpled and dusty amidst old papers and records, he found the song.

The organ repairer's lips moved as he read the score, and a deep humming of the melody came from his massive chest. "It has something," he said softly. "Do you mind if I take this home with me?"

Gruber laughed, pleased that their little effort had this belated moment of approval. "By all means have it, for no one will have any further use for it once you have mended our organ."

Herr Mauracher shouldered his bag of tools and leather patches and departed. Franz Gruber forgot the incident. And in this manner, the words and music of *Silent Night* journeyed to the lovely Zillertal Valley, thus beginning its never-ending encirclement of the world.

The song spread from Austria to Germany as folk music. Only in later years were Mohr and Gruber acknowledged the creators, though not a penny did they ever earn. It crossed borders; it went to sea with German emigrants.

Mohr and Gruber died as poor as they were born. But Gruber's old guitar still sings for him, for it was preserved and handed down in the family. Now, each Christmas Eve, it is brought to Oberndorf and the children's chorus gathers around the Christmas trees in the snow before the memorial chapel which stands on the site of the old St. Nicholas church, erected to the memory of the two men. There, once more, it sounds forth the background melody of one of the most famous and best-loved songs in all the world. ✱

*"Genius burned for a few  
hours in two simple men who never  
would be heard from again."*





# Secret Lives of the Christmas Carols

By Barbara Jepson



*"One audience at Chester wrecked the stage and beat the actors because they wanted to hear more carols."*

**W**hen a writer in the *Gentleman's Magazine* of May, 1811, described being awakened at six o'clock on Christmas Day "by a sweet singing under my window," he painted a popular and heartwarming picture of the Carol. Few people realize that those innocent and joyful songs, now associated with family gatherings around a lighted hearth, have a surprisingly varied—and occasionally stormy—history.

Some originated under unusual circumstances. "Silent Night, Holy Night" was first sung on Christmas Eve, 1818 at St. Nicholas parish in Oberndorf, Austria to guitar accompaniment—because hungry mice had gnawed holes in the church organ bellows.

Others evolved piecemeal. "Hark! The Herald Angels Sing," as we know it, did not exist until 1856, when English organist William Cummings adapted a cantata Mendelssohn composed in 1840 to commemorate the invention of the printing press!

It was the medieval Christmas carol, however, which

*continued on page 66*







## Christmas Carols (continued from page 12)

actually aroused controversy. Early carols were written on subjects as diverse as love, politics, nature and holiday merry-making. ("The Boar's Head Carol," lauding a favorite Christmas dinner dish, and "Here We Come A-Wassailing" are examples of the latter.) A majority celebrate the birth of Christ with jubilant expressions of piety.

Unfortunately, early carol writers sometimes set such texts to well-known secular melodies such as "Maiden in the mor lay." To make matters worse, the lilting rhythms of many carols reflect their evolution from circle dances (carol once meant "to dance in a ring").

Neither feature endeared them to the Church hierarchy. During the seventh century, the common European pastime of carol-dancing on feast days honoring the saints was denounced as "diabolical" by at least one Catholic theologian.

By the twelfth century, dance, drama and communal singing were all under attack. One Abbot Aelred of Rievaulx complained of chanters who gesticulated and grimaced while singing the sacred offices, and who were wont to imitate the sound of thunder, of women's voices, and of neighing horses! Such pronouncements only curbed the medieval appetite for carols temporarily. In

England, carol-interludes sung between scenes of the Mystery Plays became so popular that one audience at Chester reportedly wrecked the stage and beat the actors because they wanted to hear more carols.

By the time of Chaucer's death in 1400, when the spirit of humanism was dawning upon Europe, Church attitudes towards the genre had finally shifted. Carols were enlisted as weapons against bawdy songs and other forms of unifying entertainment. Minor clerics were encouraged to write them in the vernacular with the spiritual nourishment of the average parishioner in mind. After all, they reasoned, why should the devil have all the good tunes?

This flowering of carols, however, was cut short once again when the Puritans came to power in England in 1647. Christmas festivals, associated in the Puritan mind with the Roman Saturnalia and other pagan winter rites, were banned. Carols again fell under suspicion, and their output declined.

Many traditional carols dating from the fifteenth to early eighteenth centuries were lost during this period, and might have disappeared altogether had not a series of indefatigable folk song collectors begun tracking them down during the nineteenth century. They combed

the English countryside, asking elderly residents to sing carols they recalled from childhood. Soon carol collections appeared crediting sources such as "Mrs. Clayton at Chipping Camden, Glos."

Valuable manuscript carols were discovered as well, such as those found in a compendium of information by an English grocer, Richard Hill. Written between 1504 and 1536, it contained everything from carols, Latin poems, and tables of weights, to a medical formula for cuts that began, "Take a pint of good ale..."

Another cousin of the carol, the post-Reformation

Christmas hymn, first appeared in the eighteenth century. One example was written in 1868 by Boston-born, Harvard-educated Phillips Brooks, then pastor of the Holy Trinity Church in Philadelphia. Brooks recalled a Christmas Eve trip he had made three years earlier on horseback from Jerusalem to Bethlehem in his opening stanza:

"O little town of Bethlehem,  
How still we see thee lie..."

Another popular American contribution, "We Three Kings of Orient Are," caused considerable consternation when it was written about 1857 by a Pennsylvania church rector. Its title is not strictly Biblical; the

number of wise men is never specified in the Gospels.

More recently, late nineteenth and twentieth century composers have been intrigued by the carol form as well. Those contributing music to the genre include Brahms, Tchaikovsky, Ralph Vaughan Williams, William Walton, Benjamin Britten and William Bergsma. Others have arranged traditional carol tunes. Gustav Holst's rendition of "Lullay, My Liking," set to a fifteenth-century text, is faithful to the medieval carol form. By contrast, Liszt did a typically virtuosic version of "O Come All Ye Faithful" that opens Hungarian rhapsody-style, with octave unisons.

Luckily, Christmas carols continue to be sung, arranged, composed and enjoyed—despite the ups and downs of their history. ■

*Barbara Jepson is a free lance writer with a strong interest in music.*

## "Carol dancing was denounced as 'diabolical' by the Church."



*A fifteenth-century illustration in which men and women seduced by a lutenist into dancing, fall to their doom.*

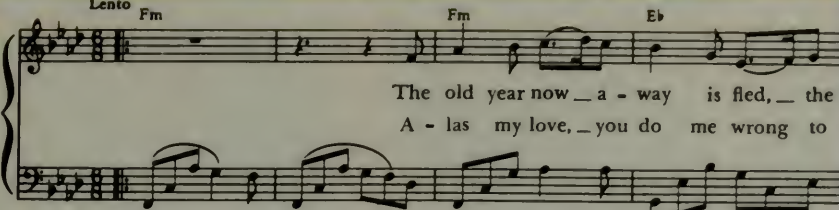






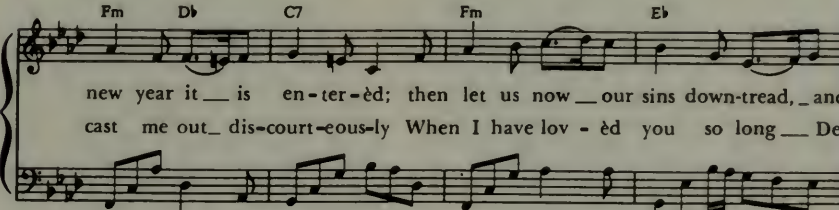
# GREENSLEEVES

*Lento* Fm Fm Eb



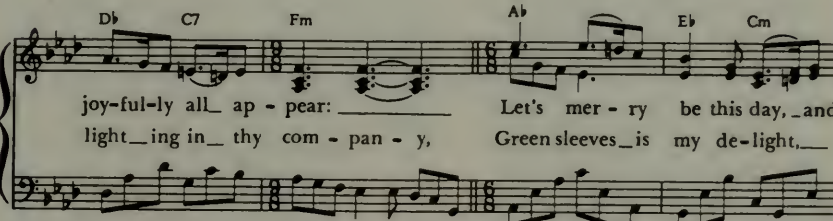
The old year now \_ a - way is fled, \_ the  
A - las my love, \_ you do me wrong to

Fm Db C7 Fm Eb



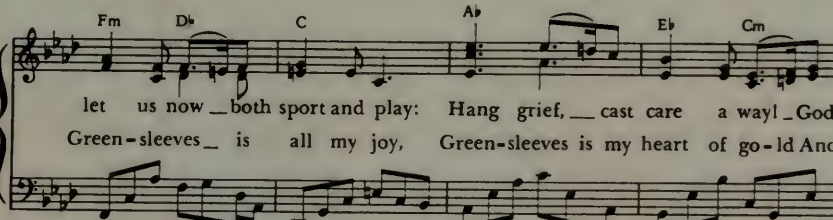
new year it \_ is en - ter - ed; then let us now \_ our sins down - tread, \_ and  
cast me out \_ dis - court - eous - ly When I have lov - ed you so long \_ De

Db C7 Fm Ab Eb Cm



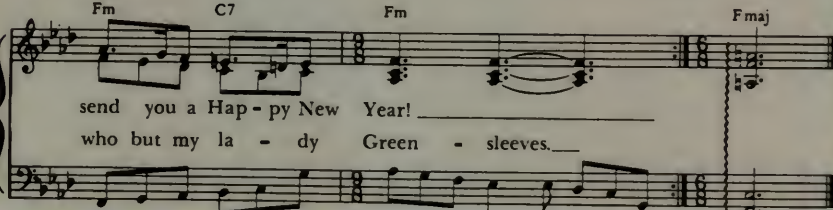
joy - ful - ly all ap - pear: \_ Let's mer - ry be this day, \_ and  
light \_ ing in \_ thy com - pan - y, Green sleeves \_ is my de - light, \_

Fm Db C Ab Eb Cm



let us now \_ both sport and play: Hang grief, \_ cast care a way! \_ God  
Green - sleeves \_ is all my joy, Green - sleeves is my heart of go - ld And

Fm C7 Fm Fmaj



send you a Hap - py New Year! \_  
who but my la - dy Green - sleeves. \_

Fine







# A Musical Christmas with Peter Duchin

**C**hristmas when I was a young child was always snowy, crisp, unpolluted (we lived in the country), and incredibly active. We had an old, shaggy horse called Jenny Strawberry Roan for no apparent reason, for she was neither strawberry-colored nor a roan, and it seemed to be her destiny to pull a small wooden cart in the summertime and a rather old yet still grand sleigh in the winter. When the snows came, Jenny's ears would perk up, her nostrils would flare and she would give a snort or two, signifying that she realized the sledding season was fast upon her. By Christmastime (it seemed to snow earlier in those days) Jenny was as happy as could be, proudly pulling her sleigh and occasionally even us young skiers, desperately clutching frayed ropes trailing from her harness as she cantered down snowy lanes. On Christmas Day we always went to church—a small country church—where in a croaking yet firm voice the minister would lead us in the singing of Christmas songs. We would always gape with awe at the crèche (a modest crèche, for it was wartime) and finally rush home to organize and play with the presents that we had opened just this side of dawn.

When my father returned from the war and we got to know each other again, he made it a point to sit with me every Christmas Eve and Christmas Day and play carols and other music of the season. There I'd be,

rather scared and naturally fearful of making mistakes, and there he'd be, trying desperately to make me comfortable. After a bit, I'd feel at ease and we would play through all the Christmas music we could find, most of it in an old hymnal.

My father loved Christmas music, and he especially enjoyed improvising on the choral arrangements that he found in the hymn book. These simple improvisations taught me some very important things about music, though I was totally unaware of it at the time. One was, certainly, that the music of Christmas was pretty, melodic and memorable, and more, that it could be played in many different ways. But much more important, he demonstrated by his improvisations that this music was *living* music, not music up on a pedestal, untouchable because of its religious origins and historical background. He showed it to be music from and of the people—to be played and sung joyously and openly. I vividly remember how my father and I played away at the piano while the family and our neighbors sang merrily in several different keys at once, in several different harmonies at once, but nonetheless happily, unreservedly and, above all, thankfully.

Now I have my own family—my own wife and young ones. I can see in my children the same near-hysterical excitement that used to grip me every Christmas Day. We still go to church, but on Christmas Eve, not Christmas Day. The service is still extremely beautiful, and the crèche is well populated and ample (it is luckily not wartime). In me, the feelings

of celebration and thanksgiving are more poignant than ever. After church we come home to sit, all of us, around the piano, to sing and play the beautiful and timeless music of Christmas. My children are nervous and edgy when I ask them to play, and it takes me a bit of time to relax them. It was on one of these Christmas Eves that I realized the only Christmas music I had in my library was the old battered hymnal my father and I had used years before, and so I started improvising for my children as my father had done for me. I decided to set down arrangements of all the songs my father and I, and now my children and I, play in the Christmas season. Then a friend suggested that I include as well the guitar chords for the many who play guitar and who may have trouble reading both staves.

I had a wonderful time doing all of this. It was an experience which brought back many memories. It was also an experience that involved me with a body of popular musical literature not only technically impressive and beautiful, but also spiritually uplifting. Christmas music is in the main a celebration of the birth of Jesus Christ—the coming of the Savior. “’Tis the season to be jolly,” goes the carol. I would add, “’Tis the music to make the world happy.”

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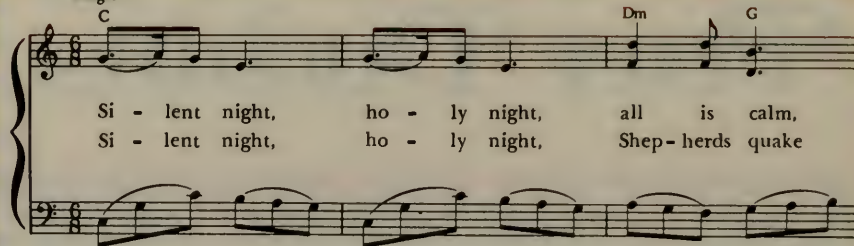
*On the following pages we present the arrangements for two famous old Christmas songs. Taken from A Musical Christmas with Peter Duchin, they have been personally selected by Mr. Duchin for our readers. He feels that both are simple enough for even a beginner to master.*

From *A Musical Christmas with Peter Duchin* by Peter Duchin. Copyright © 1976 by Peter Duchin. Reprinted by arrangement with Holt, Rinehart and Winston.

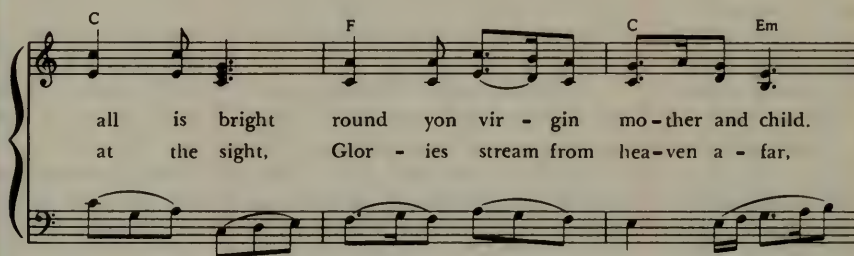


# SILENT NIGHT

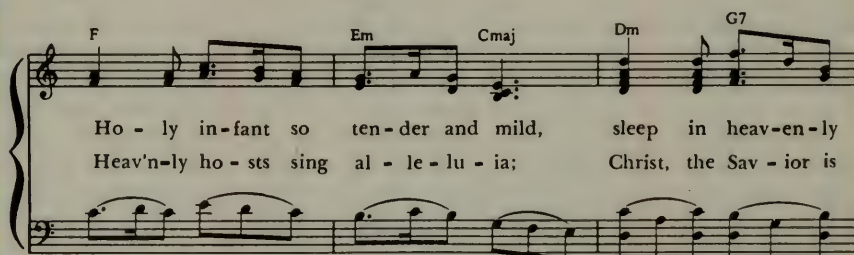
Adagio



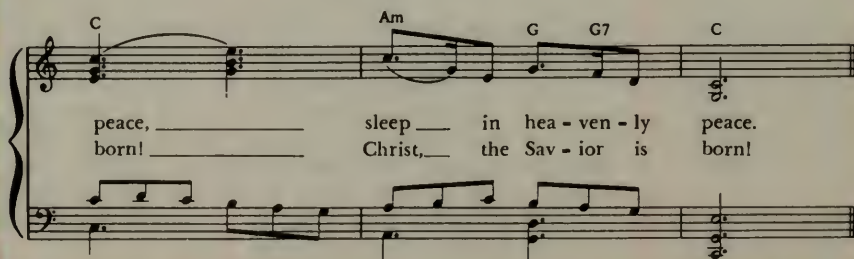
Si - lent night, ho - ly night, all is calm,  
Si - lent night, ho - ly night, Shep - herds quake



all is bright round yon vir - gin mo - ther and child.  
at the sight, Glor - ies stream from hea - ven a - far,



Ho - ly in - fant so ten - der and mild, sleep in heav - en - ly  
Heav'n - ly ho - sts sing al - le - lu - ia; Christ, the Sav - ior is



peace, \_\_\_\_\_ sleep \_\_\_\_\_ in hea - ven - ly peace.  
born! \_\_\_\_\_ Christ, \_\_\_\_\_ the Sav - ior is born!













"Glory to God in the  
highest, and on earth  
peace among men with  
whom he is pleased!"

Luke 2:14.

*Georgia + Jim Hunt*





# Gold, Frankincense, and Myrrh

Biblical legend has it that the Magi brought gifts of gold, frankincense, and myrrh to baby Jesus about this time 2,000 years ago. We're all familiar with gold, the treasure of medieval alchemists, used more recently in dentistry and as a treatment for rheumatoid arthritis. But what about the other two? In ancient times, both were highly valued for

their distinct fragrances and healing qualities. According to the American Botanical Council and *Herbs* magazine, the two are rather similar in origin, both being natural oleo-gum-resins harvested from trees native to northeast Africa and Arabia. Each, however, has unique qualities and historical uses.

Frankincense is a fragrance that's balsamic, dry, resinous, and slightly green, with a diffusive note of unripe apple peel. Its name comes from "frank" (bold) and "incense" (odor provider), and it represented divinity in the holy gift trilogy. (Gold stood for loyalty.) The ancients used it in religious ceremonies as



an incense, in embalming, and in cosmetics, and considered it to be more precious than gold. Now we include it in floral and violet perfumes, citrus colognes, spice blends, and male fragrances.

Myrrh's fragrance smells sweet, spicy, sharp, and pungent when fresh, and it represented suffering in the holy gift trio. It was used in ancient times for medical purposes like indigestion, mouth ulcers, and congestion, as well as in salves for treating wounds. Widely used today in aromatherapy, myrrh also appears in perfumes, mouthwashes, and toothpastes for its clean, acid, aromatic flavor that blends well with mint, clove, and wintergreen. ♦

—Richard Carufel





# Christmas Music for Choirs

A selected, annotated list  
of old favorites and titles  
new to the collection.

(Music is graded 1-4 for difficulty; 4 is most difficult.)



*Berlioz, Hector*

M783 86

**THE SHEPHERDS' FAREWELL TO THE HOLY FAMILY.** Ed Victor Mattfield  
SATB and keyboard. Beautiful excerpt from the cantata "L'Enlance du Christ."  
Quietly pastoral. Orchestra parts are available for rent. (3)

*Billings, William*

M783 86

**A VIRGIN UNSPOTTED.** Ed. Thomas Dunn

SATB a cappella. Naive and utterly charming music by this 18th century  
American. Traditional English words. (2)

*Britten, Benjamin*

M783 86

**BALULALOW.** Arr. by Julius Harrison

SATB and harp (or piano). Arrangement for mixed voices of this favorite from  
"A Ceremony of Carols". Soprano solo sings the first stanza. Beautiful setting  
of tender, Middle English text. (3)

*Buxtehude, Dietrich*

M783 3

**IN DULCI JUBILO**

SAB, 2 violins or 2 flutes, and continuo. Familiar melody slightly ornamented  
Stanza 4 different. Very easy and effective. Instruments essential for color  
and variety. (1)

*Caldwell, Mary E.*

M783 86

**CAROL OF THE LITTLE KING**

Treble voices and keyboard. Very simple smooth 6/8 rhythm. Excellent for  
youth choir with optional solo sections (2)

*Clokey, Joseph W.*

M783 86

**NO LULLABY NEED MARY SING**

Treble voices and keyboard. Unusually lovely but relatively simple setting of a  
warm-hearted song. Quiet and flowing (2)

**COVENTRY CAROL: CHRISTMAS CAROL.** Arr. by Ronald Arnatt M783 86

SSA a cappella. Familiar carol given a rhythmically free (4/4, 3/4, 5/4) set-  
ting, highly chromatic and somewhat dissonant. Very well done (4)

*Crandell, Robert*

M783 86

**JANUARY CAROL**

SATB a cappella. Very lively, rhythmically free strophic setting of an unusual  
poem. (2)

*Davis, Katherine*

M783 86

**THE LITTLE DRUMMER BOY**

SATB a cappella. Always a favorite. The only difficulty is in singing the drum  
sounds cleanly in tune (3)

*Dawson, William L. arr*

M783 86

**MARY HAD A BABY**

SATB a cappella. Beautiful Christmas spiritual, chant-like and repetitive in  
character. Choir accompanies a soprano solo in the second part (2)

*Dello Joio, Norman*

M783 86

**A CHRISTMAS CAROL**

SATB and piano. Simple setting of charming G. K. Chesterton poem. Quite  
conventional except for occasional harmonic surprises typical of this  
composer (3)



*Distler, Hugh* M783.86

**LO HOW A ROSE E'ER BLOOMING.** Ed. Maynard Klein

Mixed chorus with treble solo a cappella. Rather extended motet developed from the lovely Renaissance melody, growing to a double chorus, then returning to the simple form. Difficult but stunning. English only. (4)

*Ehret, Walter* M783.86

**ALTHOUGH YOU ARE SO TINY**

SATB and piano. Conventional setting of French carol, with different parts taking turns carrying the melody and a change of key for the middle stanzas. (2)

*Fryxell, Regina Holmen* M783.86

**TO THE CHRIST CHILD**

Unison and keyboard. Unusually lovely unison anthem. Rhythmically free but easy. (1)

*Greenberg, Noah, arr.* M783.86

**E LA DON DON, VERGES MARIA**

SATB, baritone solo, and percussion, a cappella. Delightful dance-like Spanish carol with baritone solo ad lib. English and Spanish words. (2)

*Greenberg, Noah, arr.* M783.86

**RIU, RIU, CHIU**

SATB with baritone solo, percussion ad lib., a cappella. Beautiful, quietly flowing carol for baritone solo, with choir singing the refrain. (2)

*Handel, Georg F.* M783.3

**HALLELUJAH CHORUS FROM THE MESSIAH**

SATB and keyboard. Schirmer edition of one of the most beloved choruses of all time. English words. (3)

*Holst, Gustav, arr.* M783.86

**LET ALL MORTAL FLESH KEEP SILENCE**

SATB, soprano and baritone solos, and keyboard. Outstanding arrangement of old French carol. Thrilling climax. (3)

*Horrocks, A. E.* M783.86

**CHRISTMAS CAROL**

2-part treble and keyboard. Quiet flowing setting of John Milton poem in canon form. (1)

*Howells, Herbert* M783.86

**A SPOTLESS ROSE**

SATB a cappella, with baritone solo. A beautiful undulating melody, setting a modern English rendering of a 14th century text with tender expressiveness. (3)

*Ireland, John* M783.86

**THE HOLY BOY**

SATB a cappella. Quiet, gentle 6/8 melody in the soprano, with the other voices supplying piquant though never harsh harmony. (3)

*Kauffman, Ronald* M783.86

**AFRICAN NOEL**

SSATBB with optional percussion. Enormously effective piece using African rhythms with an insistent, almost hypnotic beat. (2)

*Leontovich, M.* M783.86

**CAROL OF THE BELLS.** Arr. by Peter Wilhousky

SATB a cappella. Ever popular, lively carol from the Ukraine. (2)

*MacGimsey, Robert* M783.86

**SWEET LITTLE JESUS BOY.** Arr. by Orrie Lee

SATB and piano. Acceptable choral arrangement of this popular song. (2)

**MUSIC FOR CHRISTMAS**

Soli, SATB, and orchestra This is a setting of texts from the Bible and early poetry to make a cantata of about twenty minutes length Most attractive music, mildly contemporary in style Piano reduction was made by the composer (4)

Niles, John Jacob, arr

M783 86

**I WONDER AS I WANDER**

Soprano solo with SSAA a cappella Easy arrangement for women's voices of this popular song (2)

Ore, Charles

M783 86

**O SING FOR JOY**

Unison with keyboard and optional instruments A most winning joyous song, enhanced by the color of bells and percussion (2)

Pablo, Juan, arr.

M783 86

**HASTEN SHEPHERDS ON**

SA with piano and percussion Lively, attractive folk song, useful in program building (2)

Parry, W. H.

M783 86

**THE DONKEY CAROL**

Unison or two-part and piano Simple like a folk song, easy and effective (1)

Peek, Richard

M783 86

**WINTER CAROL**

SATB with organ and optional handbells Joyful music without any difficulties (2)

Pergolesi, G. B.

M783 86

**GLORY TO GOD IN THE HIGHEST**

SATB soli and chorus with organ Neither choir nor congregation will ever tire of this masterpiece. (3)

Pooler, Marie, arr.

M783 86

**A CHILD IS BORN IN BETHLEHEM**

SA and keyboard. Cheerful Danish folk melody in a useful arrangement for treble voices (2)

Praetorius, Michael

M783 86

**LO, HOW A ROSE E'ER BLOOMING.** Arr. by George Lynn

2-part mixed voices and organ. Simplified arrangement in canon form of this 16th century popular song (1)

Rachmaninoff, S.

M783 86

**O COME, LET US WORSHIP**

SATB a cappella This is an example of the best in Russian church choral tradition The listener is swept along irresistibly (4)

Rimsky Korsakoff, Nicholas

M783 86

**RUSSIAN CAROL.** Ed. by Kurt Schindler

SATB divisi a cappella Excerpt from "Christmas Night" Beautiful rocking 6/8 melody warmly harmonized (3)

Rutter, John

M783 86

**NATIVITY CAROL**

SATB and keyboard Simple, unpretentious, a sort of imitation folk song (2)

Shure, R. Deane

M783 86

**THE SHEEP LAY WHITE AROUND**

Junior choir, SATB, and keyboard Expertly composed dialogue between the junior and senior choirs Familiar hymns are worked in with the original composition (2)

Sowerby, Leo

M783.86

**LOVE CAME DOWN AT CHRISTMAS**

SATB and organ. Sowerby has found a good melody for this lovely Christina Rossetti poem. (3)

Thiman, Eric

M783.86

**GLORY TO GOD IN THE HIGHEST**

SATB and organ. Excellent short anthem for introit. (2)

**THREE MEDIEVAL CAROLS.** Ed. and arr. by Charles Boody

M783.86

Voices and instruments. The editor has suggested a variety of ways to perform these old carols: with male or mixed voices, with many combinations of melodic and percussion instruments. Simple and attractive, these are worth examining. (2)

Wagner, Douglas E

M783.86

**HOW FAR IS IT TO BETHLEHEM?**

SA (TB) with keyboard and optional percussion. English and Negro folk material fascinatingly combined in a jazzy arrangement. Tricky rhythm. (3)

Wendt, Theophil

M783.86

**I SAW A FAIR MAIDEN**

SSAA with soprano solo, strings, and harp. Lovely tender music that captures some of the flavor of the 15th century text. It can be performed with keyboard accompaniment. (3)

Wetzler, Robert, arr.

M783.86

**A STAR ROSE IN THE SKY**

SATB a cappella. Lovely arrangement of this beautiful Catalanian carol. Warm and tender. (2)

**WHAT IS THIS LOVELY FRAGRANCE.** Arr. by Austin C. Lovelace

M783.86

SATB and keyboard. Simple and effective arrangement of this beautiful French carol. (2)

White, Ernest, ed

M783.86

**TEN CHRISTMAS CAROLS**

Unison or mixed voices. Most interesting collection of little known carols from various early sources. Very usable. (3)

Willan, Healey

M783.86

**THE THREE KINGS**

SSATBB a cappella. Very attractive, well written dialogue between the male and female voices. (3)

Work, John, arr.

M783.86

**ROCKIN' JERUSALEM**

SATB with soprano or tenor solo a cappella. Good conventional setting of one of the less familiar spirituals by one of the best arrangers. (2)

Zytowski, Carol

M783.86

**A CAROL OF THE BIRTH OF CHRIST**

SATB, optional solos, and organ. Simple setting of 16th century text. Mildly modern in non-dissonant fashion to give a slight modal flavor. Attractive. (3)

*These and many other titles are available for loan from the Music Room of Central Library, 269-1762. We also have single copies of Christmas collections for soloists, choirs and organists.*

*Prepared by the staff of the Music Room, with the kind assistance of Mr. George Newton. 1983.*

Indianapolis-Marion County Public Library  
P. O. Box 211  
Indianapolis, IN 46206







S. CHOIR UNISON

God's gift of love, a price-less gem, Sent down to earth, the Babe of Beth-le-  
D.S. God's gift of love, so long a - go, Was sent that all his lov-ing heart would

hem. O ho-ly night; While the hosts of an-gels sang his prais-es, Christ was born,  
know. The low-ly babe, Born with-in a stab-le man-ger, free-ly Of-fers grace,

Christ was born. From heav'n a - bove to earth he came; Sing forth his praise, pro-  
pard'-ning grace. To know his love, to know his peace, Is joy and hope, a

claim his match-less name. Such won-drous love, past all bounds of com-pre-hen-sion,  
life of sweet re-lease. This is our song: Christ came down to bring sal-va-tion,

His is love with-out di-men-sion, With di-vine in-ten-tion love was born, In Christ  
Free-dom for each man and na-tion, This our ac-cle-ma-tion: love was born, In Christ

the Lord, Bless his ho-ly name, Ev-er-more his love the same. God's gift of love.  
the Lord, Sent from heav'n a-bove, Ev-er-more



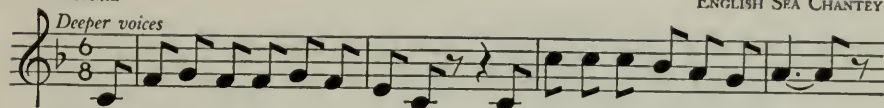


# Eight Bells

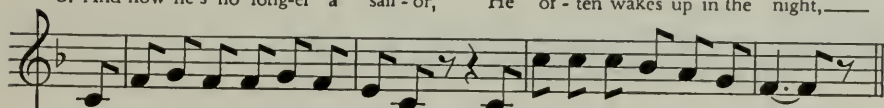
61

TRADITIONAL

ENGLISH SEA CHANTEY

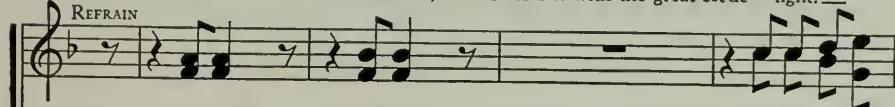


1. My hus-band's a sau - cy fore - top-man,      A chum of the cook's, don't you know,\_\_\_
2. My hus-band once shipped in a whal-er,      And sailed to the far north-ern seas,\_\_\_
3. And now he's no long-er a sail - or,      He of - ten wakes up in the night,\_\_\_

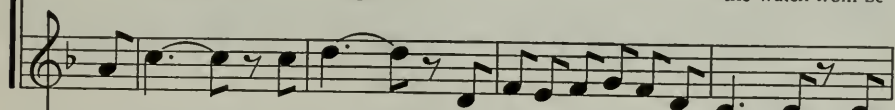


He put his head down the cook's fun-nel,      And shout-ed "Come up from be-low!"  
 But be-ing a bold-heart-ed sail-or,      He cared not for ice, sea, nor breeze.  
 And think-ing he's still on the whal-er,      Cries out with the great-est de - light:\_\_\_

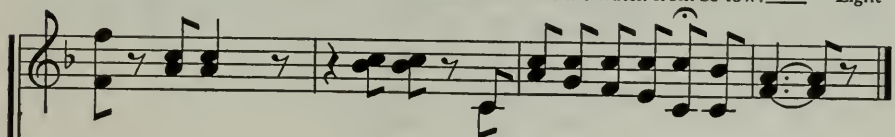
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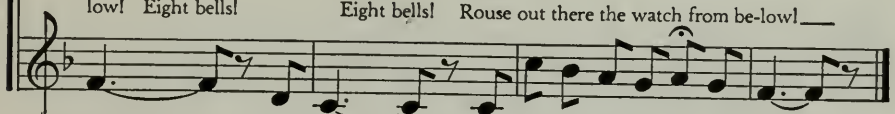
Eight bells!      Eight bells!      the watch from be-



Eight bells!\_\_\_ Eight bells!\_\_\_ Rouse out there the watch from be-low!\_\_\_ Eight



low! Eight bells!      Eight bells! Rouse out there the watch from be-low!\_\_\_



bells!\_\_\_ Eight bells!\_\_\_ Rouse out there the watch from be-low!\_\_\_



## Merry Christmas Bells

J. R. MURRAY  
CHORUS

J. R. MURRAY

1-2. Mer-ry, mer-ry, mer-ry, mer-ry Christ-mas bells, O sweet-ly, sweet-ly chime,\_\_\_

Let your hap-py mu-sic on the breez-es swell, O mer-ry, mer-ry Christ-mas time.

1. Peace on earth, good will to men, O an - gel sing - ers, sing a - gain, While

2. Ban - ish ev - 'ry thought of care, Let mirth and mu - sic fill the air, Let

hearts and voic - es here be - low Send back the glad re - frain. O,  
words of cheer and smiles a - bound, And glad - ness ev - 'ry - where. O,

1-2. Mer-ry, mer-ry, mer-ry, mer-ry Christ-mas bells, O sweet-ly, sweet-ly chime,\_\_\_

Let your hap-py mu-sic on the breez-es swell, O mer-ry, mer-ry Christ-mas time.

## Bonnie Doon

ROBERT BURNS

SCOTTISH MELODY

Ye banks and braes of bon-nie Doon, How can ye bloom sae fresh and fair?  
Oft have I roamed by bon-nie Doon, To see the rose and wood-bine twine;

How can ye chant, ye lit-tle birds, While I'm sae wae and full of care?  
To hear the birds sing of their loves, As fond-ly once I sang of mine.

Ye'll break my heart ye lit-tle birds, That wan-der through the flow'r-ing thorn;  
With light-some heart I pulled a rose, A rose out of yon thorn-y tree,

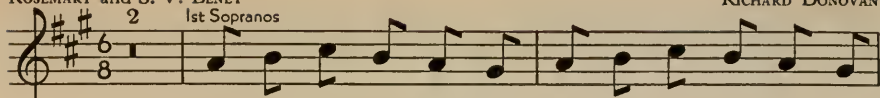
Ye mind me of de-part-ed joys, De-part-ed, nev-er to re-turn.  
But my false lov-er stole the rose, And left the thorn be-hind to me.

BONNIE DOON lends itself admirably to a humming accompaniment of chords, similar to DOWN IN THE VALLEY, on page 26.

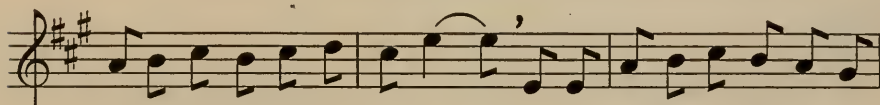
## Lewis and Clark

ROSEMARY and S. V. BENÉT  
2 1st Sopranos

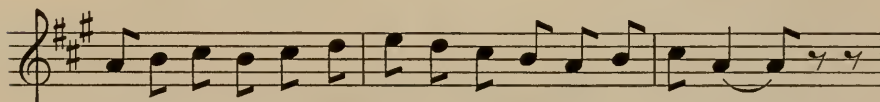
RICHARD DONOVAN



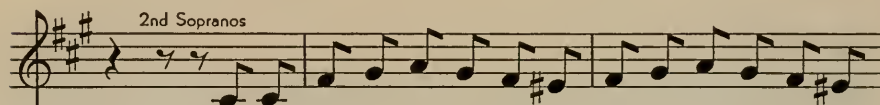
Lew - is and Clark said, "Come on, let's em - bark For a



boat-ing trip up the Mis - sou-ri! — It's the Pres-i-dent's wish, And we

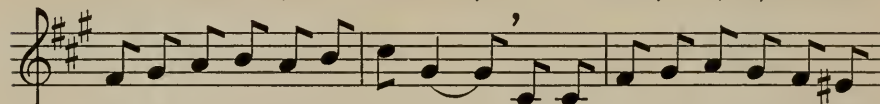


might catch a fish, Though the riv - er is mud-dy as fu - ry." —

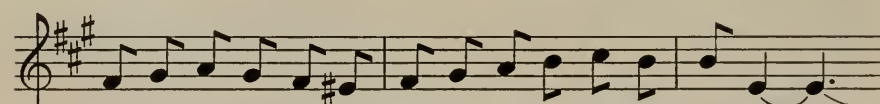


2nd Sopranos

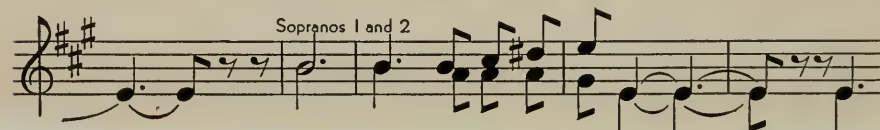
So they start-ed a - way On a breez-y May day Full of



cour-age and lore sci-en - tif - ic, — And, be-fore they came back They had



blazed out a track From St. Lou - is straight to the Pa - cif - ic. —



Sopranos 1 and 2

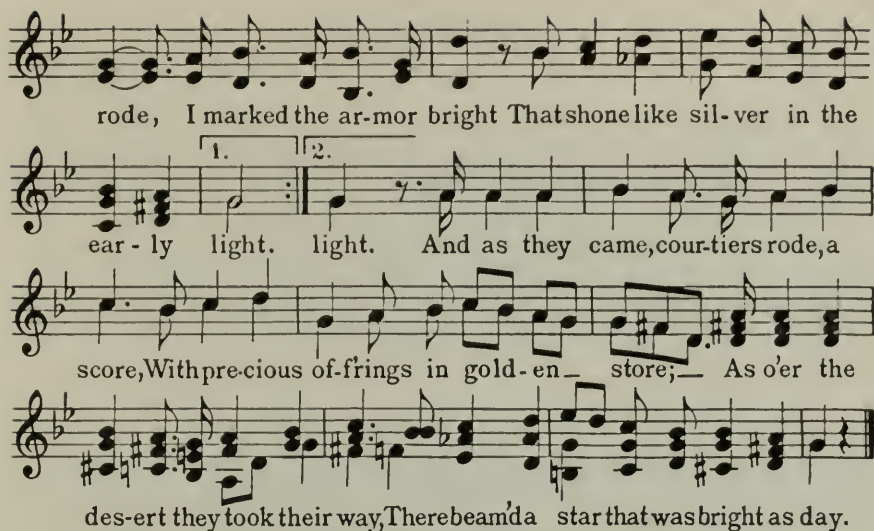
Straight, straight, to the Pa - cif - ic. — And









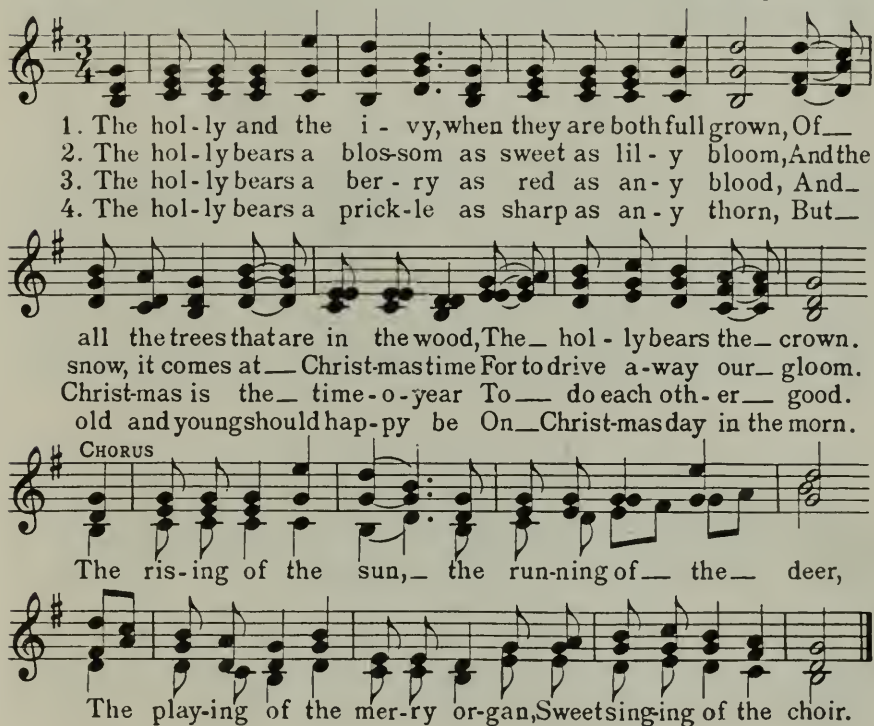


rode, I marked the ar-mor bright That shone like sil-ver in the  
ear-ly light. light. And as they came, cour-tiers rode, a  
score, With pre-cious of-frings in gold-en store; As o'er the  
des-ert they took their way, There bea'nd a star that was bright as day.

## The Holly and the Ivy

Traditional

Old English Carol



1. The hol-ly and the i-vy, when they are both full grown, Of—  
2. The hol-ly bears a blos-som as sweet as lil-y bloom, And the  
3. The hol-ly bears a ber-ry as red as an-y blood, And—  
4. The hol-ly bears a prick-le as sharp as an-y thorn, But—  
all the trees that are in the wood, The hol-ly bears the crown.  
snow, it comes at— Christ-mas time For to drive a-way our— gloom.  
Christ-mas is the— time-o-year To— do each oth-er— good.  
old and young should hap-py be On— Christ-mas day in the morn.  
CHORUS  
The ris-ing of the sun,— the run-ning of— the— deer,  
The play-ing of the mer-ry or-gan, Sweet sing-ing of the choir.

# Joy to the World

Isaac Watts

George Frederick Handel

Descant by Charles Repper

**DESCANT** C F Ah G7

1. Joy to the world! the Lord is come; Let earth re-ceive her  
2. Joy to the world! the Sav-iour reigns: Let men their songs em-

C Ah Ah

King. Let ev - 'ry heart pre - pare Him room, And  
play, While fields and floods, rocks, hills and plains - Re-

And heav'n and na - ture sing, And  
Re - peat the sound-ing joy, Re -

heav'n and na - ture sing, And heav'n and na - ture -  
peat the sound-ing joy, Re - peat the sound-ing -

heav'n and na - ture sing, And heav'n and na - ture sing.  
peat the sound-ing joy, Re - peat the sound-ing joy.

sing, And heav'n, and heav'n and na - ture sing.  
joy, Re - peat, re - peat the sound-ing joy.







## 24. IT CAME UPON THE MIDNIGHT CLEAR

(First Tune)

Edmund Hamilton Sears (1810-1876)

arr. Arthur Sullivan (1842-1900)

*mf* 1. It came up-on the midnight clear, That glo-rious song of old, From an-gels bend-ing  
2. Still through the clo-ven skies they come With peaceful wings un-furled, And still their heav'nly

near the earth To touch their harps of gold: "Peace on the earth, good-will to men, From  
mu-sic floats O'er all the wea-ry world; A-bove its sad and low-ly plains They

heav'n's all-gracious King!" The world in sol-emn still-ness lay To hear the an-gels sing.  
bend on hov'ring wing, And ev-er o'er its Ba-bel sounds The blessèd an-gels sing.

By permission of Novello &amp; Co. Ltd.

3. Yet with the woes of sin and strife  
The world has suffered long;  
Beneath the angel-strain have rolled  
Two thousand years of wrong;  
And man, at war with man, hears not  
The love-song which they bring.  
O hush the noise, ye men of strife,  
And hear the angels sing.

4. And ye, beneath life's crushing load,  
Whose forms are bending low,  
Who toil along the climbing way  
With weary steps and slow—  
Look up! for glad and golden hours  
Come swiftly on the wing;  
O rest beside the weary road,  
And hear the angels sing.

5. For lo! the days are hastening on,  
By prophet bards foretold,  
When with the ever-circling years  
Comes round the Age of Gold,  
When peace shall over all the earth  
Its ancient splendours fling,  
And the whole world give back the song  
Which now the angels sing.





Alternative Words to "Good King Wenceslas"  
by Alta Lind Cook

from Christmas Carols

The Saalfeld Pub. Co. 1937

## Gentle Mary Laid Her Child

1. Gentle Mary laid her child  
Lowly in the manger  
There He lays the undefiled  
To the world a stranger  
Such a Babe in such a place  
Can He be the Savior?  
Ask the saved of all the race  
Who have found His fa - vor!
2. Angels sang about His birth  
Wise men sought and found Him  
Heaven's star shone brightly forth  
Glory all around Him  
Shepherds saw the wondrous sight  
Heard the angels singing;  
All the plains were lit that night  
All the hills were ring - ing!



# O Christmas Tree

FROM "CHRISTMAS WITH JUST 3 CHORDS"

Calm, steady

First system of musical notation for 'O Christmas Tree'. The key signature is one flat (Bb) and the time signature is 3/4. The tempo/mood is 'Calm, steady'. The system consists of five measures. The chords are F, C7, F, C7, and F. The lyrics are: 'O Christ-mas tree, O Christ-mas tree, How stead-fast are your branch-es! Your'. The bass line has fingerings: 1 3 5, 1 2 3 5, 1 3 5, 1 2 4, and 1 3.

Second system of musical notation for 'O Christmas Tree'. The system consists of four measures. The chords are F, Gm, C7, and F. The lyrics are: 'boughs are green in sum-mer's clime And through the snows of win-ter time. O'. The bass line has fingerings: 2, 1, 5, and 2.

Third system of musical notation for 'O Christmas Tree'. The system consists of five measures. The chords are F, C7, F, C7, and F. The lyrics are: 'Christ-mas tree, O Christ-mas tree, How stead-fast are your branch-es.'. The bass line has fingerings: 1 3 5, 1 3 5, 1 3 5, 1 2 4, and 1 3 5.

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# 13. Angels We Have Heard on High

21

1 verse

Traditional French Carol

Arr. by John W. Schaum

Giocoso

An-gels we have heard on high, Sweet-ly sing-ing o'er the plains;

*mf*

And the moun-tains in re-ply, Ech-o-ing their joy-ous strains.

Glo-ri-a

in ex-cel-sis De-o

1 verse

# 14. Away in a Manger

Anonymous

Of German Origin  
Arr. by John W. Schaum

Adagio

A - way in a man - ger, no

The first system of musical notation for the piano accompaniment. It features a treble and bass staff in G major (one sharp) and 3/4 time. The tempo is marked 'Adagio'. The first measure is a whole rest in the treble and a half note G in the bass, marked with a piano 'p' dynamic. The second measure is a half note G in the treble and a half note G in the bass, marked with a mezzo-piano 'mp' dynamic. The third measure is a half note G in the treble and a half note G in the bass. The fourth measure is a half note G in the treble and a half note G in the bass. The fifth measure is a half note G in the treble and a half note G in the bass. The sixth measure is a half note G in the treble and a half note G in the bass. The seventh measure is a half note G in the treble and a half note G in the bass. The eighth measure is a half note G in the treble and a half note G in the bass. The system ends with a double bar line.

The second system of musical notation for the piano accompaniment. It features a treble and bass staff in G major (one sharp) and 3/4 time. The first measure is a half note G in the treble and a half note G in the bass. The second measure is a half note G in the treble and a half note G in the bass. The third measure is a half note G in the treble and a half note G in the bass. The fourth measure is a half note G in the treble and a half note G in the bass. The fifth measure is a half note G in the treble and a half note G in the bass. The sixth measure is a half note G in the treble and a half note G in the bass. The seventh measure is a half note G in the treble and a half note G in the bass. The eighth measure is a half note G in the treble and a half note G in the bass. The system ends with a double bar line.

The third system of musical notation for the piano accompaniment. It features a treble and bass staff in G major (one sharp) and 3/4 time. The first measure is a half note G in the treble and a half note G in the bass. The second measure is a half note G in the treble and a half note G in the bass. The third measure is a half note G in the treble and a half note G in the bass. The fourth measure is a half note G in the treble and a half note G in the bass. The fifth measure is a half note G in the treble and a half note G in the bass. The sixth measure is a half note G in the treble and a half note G in the bass. The seventh measure is a half note G in the treble and a half note G in the bass. The eighth measure is a half note G in the treble and a half note G in the bass. The system ends with a double bar line.

The fourth system of musical notation for the piano accompaniment. It features a treble and bass staff in G major (one sharp) and 3/4 time. The first measure is a half note G in the treble and a half note G in the bass. The second measure is a half note G in the treble and a half note G in the bass. The third measure is a half note G in the treble and a half note G in the bass. The fourth measure is a half note G in the treble and a half note G in the bass. The fifth measure is a half note G in the treble and a half note G in the bass. The sixth measure is a half note G in the treble and a half note G in the bass. The seventh measure is a half note G in the treble and a half note G in the bass. The eighth measure is a half note G in the treble and a half note G in the bass. The system ends with a double bar line.

The fifth system of musical notation for the piano accompaniment. It features a treble and bass staff in G major (one sharp) and 3/4 time. The first measure is a half note G in the treble and a half note G in the bass. The second measure is a half note G in the treble and a half note G in the bass. The third measure is a half note G in the treble and a half note G in the bass. The fourth measure is a half note G in the treble and a half note G in the bass. The fifth measure is a half note G in the treble and a half note G in the bass. The sixth measure is a half note G in the treble and a half note G in the bass. The seventh measure is a half note G in the treble and a half note G in the bass. The eighth measure is a half note G in the treble and a half note G in the bass. The system ends with a double bar line.







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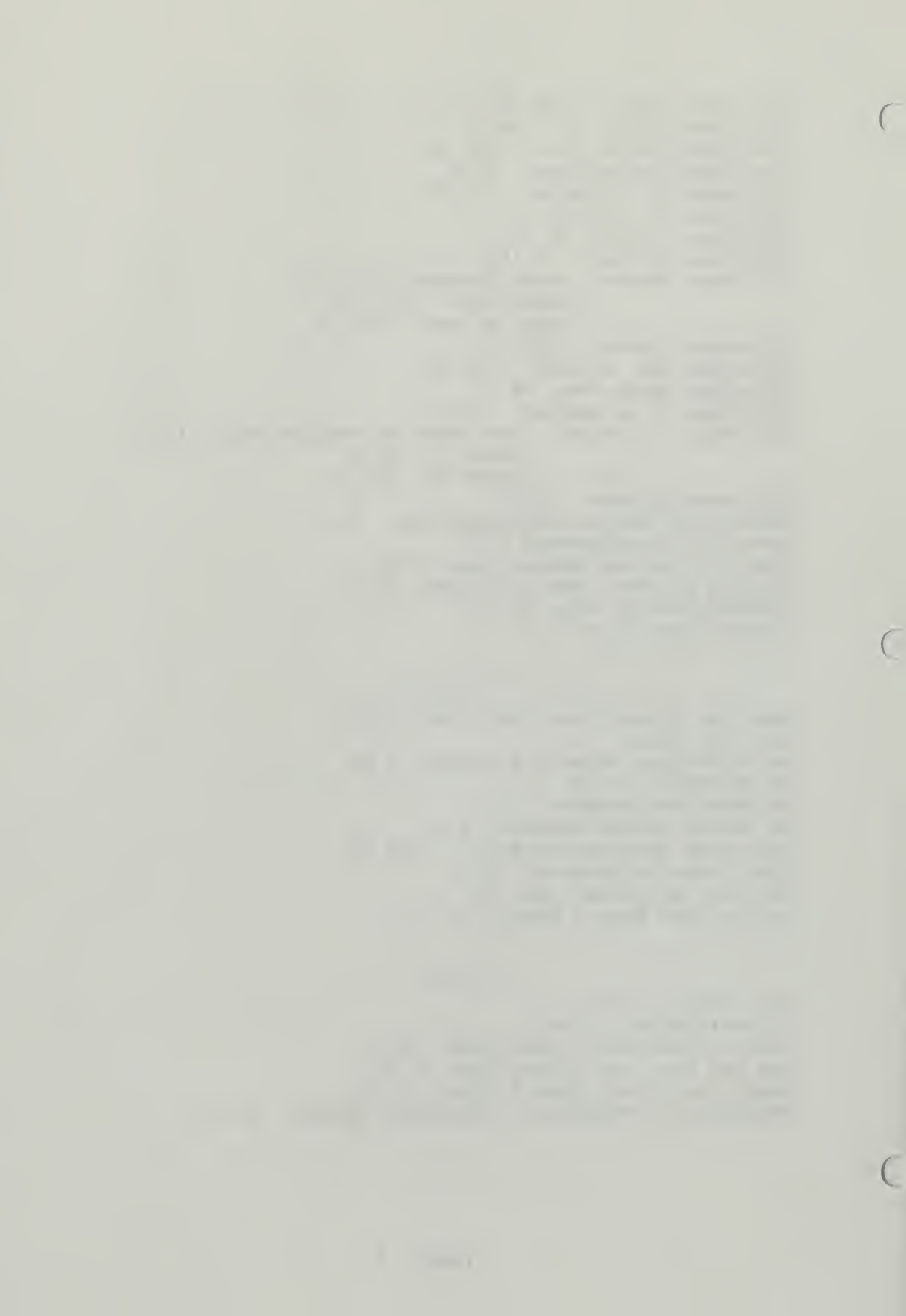
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## "Carol dancing was denounced as 'diabolical' by the Church."



*A fifteenth-century illustration in which men and women, seduced by a lutenist into dancing, fall to their doom.*

when English organist William Cummings adapted a cantata Mendelssohn composed in 1840 to commemorate the invention of the printing press!

It was the medieval Christmas carol, however, which actually aroused controversy. Early carols were written on subjects as diverse as love, politics, nature and holiday merry-making. ("The Boar's Head Carol," lauding a favorite Christmas dinner dish, and "Here We Come A-Wassailing" are examples of the latter.) A majority celebrate the birth of Christ with jubilant expressions of piety.

Unfortunately, early carol writers sometimes set such texts to well-known secular melodies such as "Maiden in the mor lay." To make matters worse, the lilting rhythms of many carols reflect their evolution from circle dances (*carol* once meant "to dance in a ring").

Neither feature endeared them to the Church hierarchy. During the seventh century, the common European pastime of carol-dancing on feast days honoring the saints was denounced as "diabolical" by at least one Catholic theologian.

By the twelfth century, dance, drama and communal singing were all under attack. One Abbot Aelred of Rievaulx complained of chanters who gesticulated and grimaced while singing the sacred offices, and who were wont to imitate the sound of thunder, of women's voices, and of neighing horses! Such pronouncements only curbed the medieval appetite for carols temporarily. In England, carol-interludes sung between scenes of the Mystery Plays became so popular that one audience at Chester reportedly wrecked the stage and beat the actors because they wanted to hear more carols.

By the time of Chaucer's death in 1400, when the spirit of humanism was dawning upon Europe, Church attitudes towards the genre had finally

shifted. Carols were enlisted as weapons against bawdy songs and other forms of unedifying entertainment. Minor clerics were encouraged to write them in the vernacular with the spiritual nourishment of the average parishoner in mind. After all, they reasoned, why should the devil have all the good tunes?

This flowering of carols, however, was cut short once again when the Puritans came to power in England in 1647. Christmas festivals, associated in the Puritan mind with the Roman Saturnalia and other pagan winter rites, were banned. Carols again fell under suspicion, and their output declined.

Many traditional carols dating from the fifteenth to early eighteenth centuries were lost during this period, and might have disappeared altogether had not a series of indefatigable folk song collectors begun tracking them down during the nineteenth century. They combed the English countryside, asking elderly residents to sing carols they recalled from childhood. Soon carol collections appeared crediting sources such as "Mrs. Clayton at Chipping Camden, Glos."

Valuable manuscript carols were discovered as well, such as those found in a compendium of information by an English grocer, Richard Hill. Written between 1504 and 1536, it contained everything from carols, Latin poems, and tables of weights, to a medical formula for cuts that began, "Take a pint of good ale. . . ."

Another cousin of the carol, the post-Reformation Christmas hymn, first appeared in the eighteenth century. One example was written in 1868 by Boston-born, Harvard-educated Phillips Brooks, then pastor of the Holy Trinity Church in Philadelphia. Brooks recalled a Christmas Eve trip he had made three years earlier on horseback from Jerusalem to Bethlehem in his opening stanza:

O little town of Bethlehem,  
How still we see thee lie

Another popular American contribution, "We Three Kings of Orient Are," caused considerable consternation when it was written about 1857 by a Pennsylvania church rector. Its title is not strictly Biblical; the number of wise men is never specified in the Gospels.

More recently, late nineteenth and twentieth century composers have been intrigued by the carol form as well. Those contributing music to the genre include Brahms, Tchaikovsky, Ralph Vaughan Williams, William Walton, Benjamin Britten and William Bergsma. Others have arranged traditional carol tunes. Gustav Holst's rendition of "Lullay, My Liking," set to a fifteenth-century text, is faithful to the medieval carol form. By contrast, Liszt did a typically virtuosic version of "O Come All Ye Faithful" that opens Hungarian rhapsody-style, with octave unisons. (See page 20.)

Luckily, Christmas carols continue to be sung, arranged, composed and enjoyed—despite the ups and downs of their history.

*Barbara Jepsen is a free lance writer with a strong interest in music.*

# Secret Lives of the Christmas Carols

By BARBARA JEPSON



*"One audience at Chester wrecked the stage and beat the actors because they wanted to hear more carols."*

When a writer in the *Gentleman's Magazine* of May, 1811, described being awakened at six o'clock on Christmas Day "by a sweet singing under my window," he painted a popular and heartwarming picture of the Carol. Few people realize that those innocent and joyful songs, now associated with family gatherings around a lighted hearth, have a surprisingly

varied—and occasionally stormy—history.

Some originated under unusual circumstances. "Silent Night, Holy Night" was first sung on Christmas Eve, 1818 at St. Nicholas parish in Oberndorf, Austria to guitar accompaniment—because hungry mice had gnawed holes in the church organ bellows.

Others evolved piecemeal. "Hark! The Herald Angels Sing," as we know it, did not exist until 1856,







7. CALM ON THE LISTENING EAR

E.H.Sears

Richard S. Willis

1. Calm on the list'ning ear of night  
Come heav'n's melodious strains,  
Where wild Judea stretches far  
Her silver-mantled plains;

Celestial choirs, from courts above,  
Shed sacred glories there,  
And angels, with their sparkling lyres,  
Make music on the air.

2. The answ'ring hills of Palestine  
Send back the glad reply,  
And greet from all their holy heights  
The Day-spring from on high;  
O'er the blue depths of Galilee  
There comes a holier calm,  
And Sharon waves in solemn praise  
Her silent groves of palm.

3. Glory to God! the lofty strain  
The realm of ether fills;  
~~And greet from all their holy~~  
How sweeps the song of solemn joy  
O'er Judah's sacred hills!

"Glory to God!" the sounding skies  
Loud with their anthems ring;  
"Peace on the earth; good-will to men,  
From heav'n's eternal King."

Set to words to "It Came Upon a Midnight Clear"  
(I 7.) Same author, same music!



I 7. IT CAME UPON A MIDNIGHT CLEAR  
(SECOND TUNE)

6 Staves  
Printed in the U. S. A.

NR.

G. Schirmer, Inc., New York  
No. 4

x take the two low G's in measure 12! — better yet, raise it one note to the Key of D! H

II 14 PIANO A MAJOR (IX)

CARL F. PRINC  
IT F

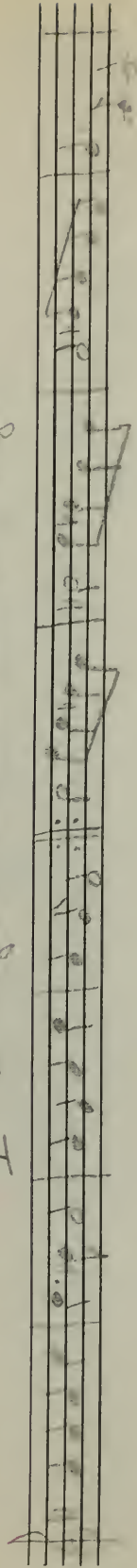
A handwritten musical score on six staves. The notation is in treble clef with a key signature of one sharp (F#). The score is divided into two systems of three staves each. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The notation includes various chords and melodic lines. Chord symbols are written below the staves: E7, Dm, D7, G, D7, G, F#C, G7, C, and F#m. A large 'X' is drawn across the entire score, indicating it is a draft or a cancelled version. The handwriting is in ink on aged paper.



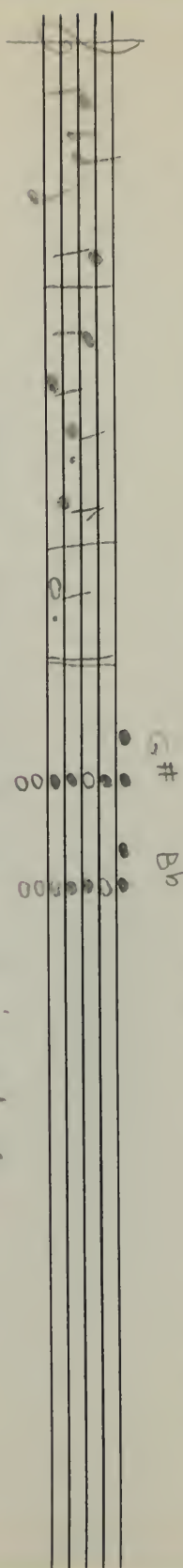
x I 12. Hallelujah! We Hallelujah Sing



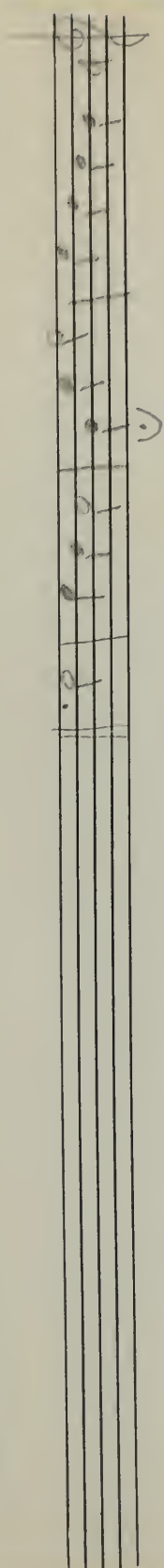
x I 13. Angels We Have Heard On High



XI 10. Ok little Tom of Baskin



XI II. Oh Come All Ye Faithful



# 14. Away In A Manger (tune 2)

Anon.

W. T. Kirkpatrick (1838-1921)

This must be the popular "English" version because the Hoiles were familiar with it and Julie Anderson sang "Away in the Manger" to this tune.

X 1. Another Key of F  
begin on middle C

# 14 AWAY IN A MANGER (Tune 3.)

Carl Mueller?  
J.R. Murray?

C

F

C

G<sup>7</sup>

C

F

C

G<sup>7</sup>

C

F

G<sup>7</sup>

C

x 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

11.

2.



# AWAY IN A MANGER (tune 4.)

CARL F PRICE

Handwritten musical notation for the first system of "Away in a Manger". The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chords are indicated above the staff: C, G<sup>7</sup>, and F.

Handwritten musical notation for the second system of "Away in a Manger". The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chords are indicated above the staff: G<sup>7</sup>, C, and G<sup>7</sup>.

Handwritten musical notation for the third system of "Away in a Manger". The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chords are indicated above the staff: C, A<sup>m</sup>, and E<sup>7</sup>.

Handwritten musical notation for the fourth system of "Away in a Manger". The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chords are indicated above the staff: A<sup>m</sup>, D<sup>7</sup>, G, D<sup>7</sup>, G, and C. The system ends with a double bar line and the word "FIN" written above the staff.

## Away in a Manger (Traditional)

Martin Luther, the German religious reformer, wrote a number of beautiful and stirring hymns and hymn texts, but this sweet lullaby is not among them — although it has been widely credited to him. For reasons of his own, one James R. Murray published this verse in 1887 in a collection called *Dainty Songs for Lads and Lasses*, labeling it "Luther's Cradle Hymn, composed by Martin Luther for his children, and still sung by German mothers to their little ones," and then adding his own initials, J.R.M., to confuse the matter further. The poem, however, was not Luther's or Murray's, but rather was "borrowed" from a children's Sunday school book published a couple of years earlier in Philadelphia. The origin of the tune used here is also uncertain, although it is possible that Murray was its composer. The words are also often sung to the melody used for the Scottish poem "Flow Gently, Sweet Afton."

# 4 AWAY IN A MANGER (tune 6.)

m. n. GRAHAM  
J. B. HERBERT ?

Handwritten musical notation for the first system, measures 1-5. Chords: C, G7, C, F, C. The notation includes treble and bass staves with notes and rests.

Handwritten musical notation for the second system, measures 6-11. Chords: F, G7, C, G7, C, G7. The notation includes treble and bass staves with notes and rests.

Handwritten musical notation for the third system, measures 12-17. Chords: C, F, G7, C. The notation includes treble and bass staves with notes and rests.

Empty musical staves.

Empty musical staves.

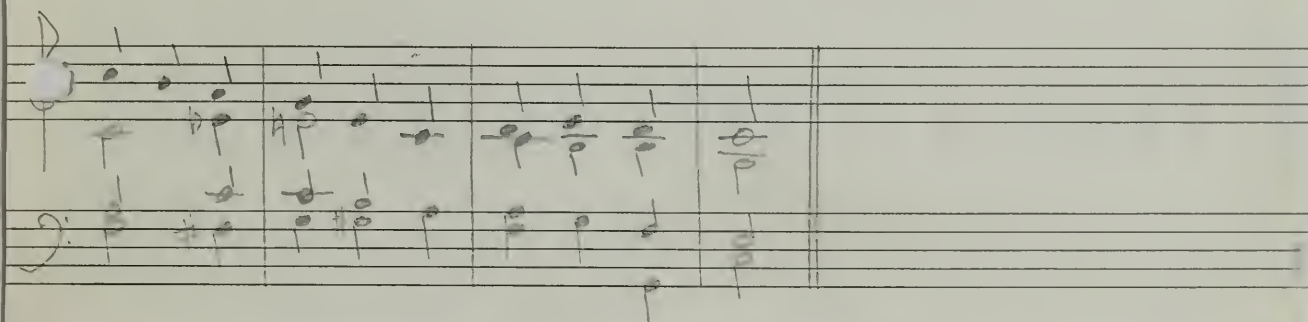
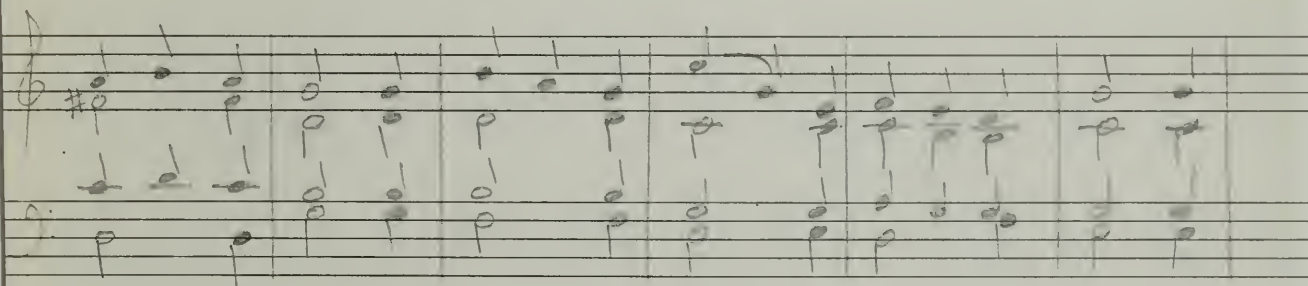
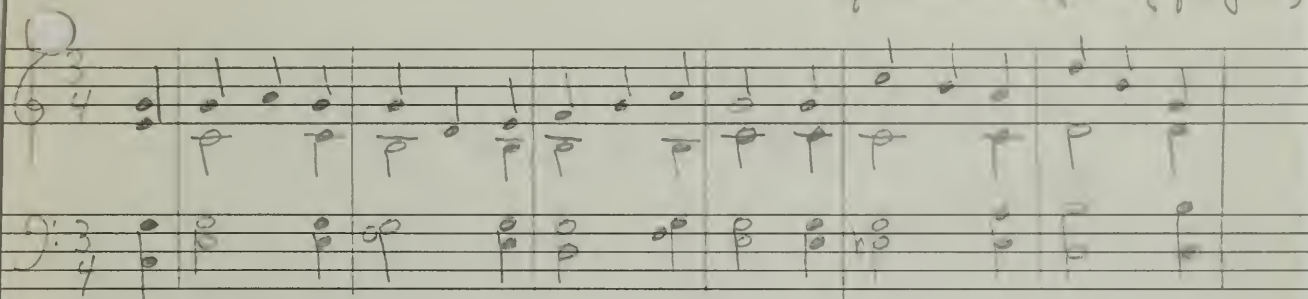
Empty musical staves.

Empty musical staves.

Original tune compiled and arranged by Mary Nancy Graham  
Who credited to a J. B. Herbert.

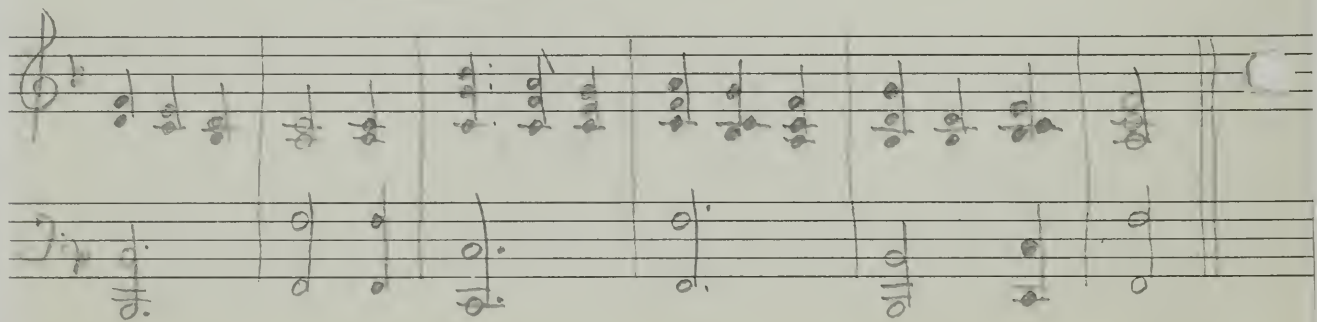
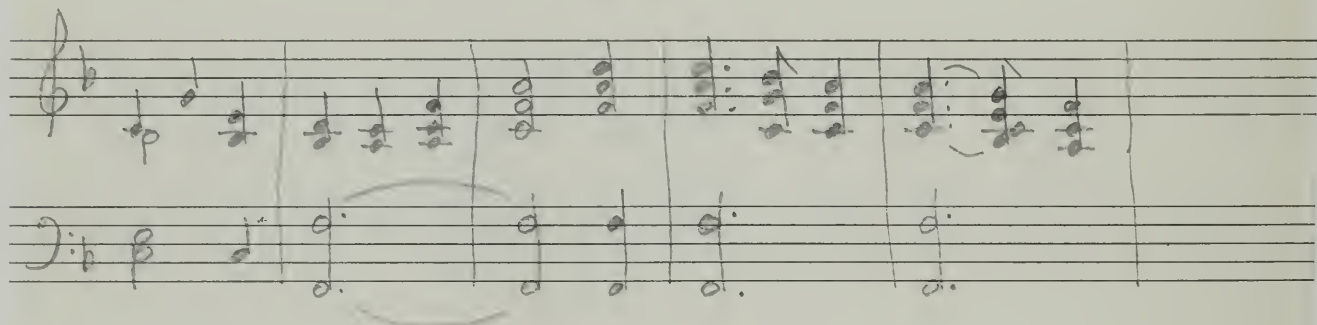
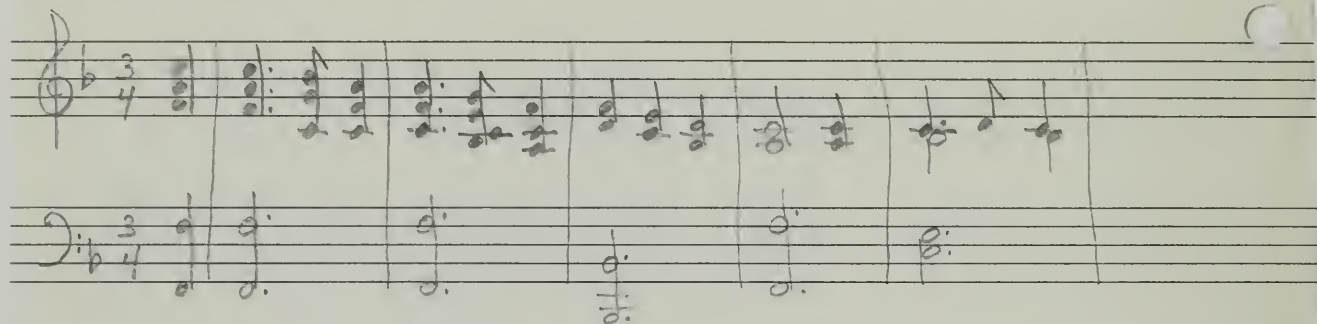
# I 14. Away In A Manger (tune 5.)

MRS. CROSBY ADAMS  
(from *Worship Song for Youth*)



"Luther's Cradle Hymn  
(another arrangement of Tune 3)

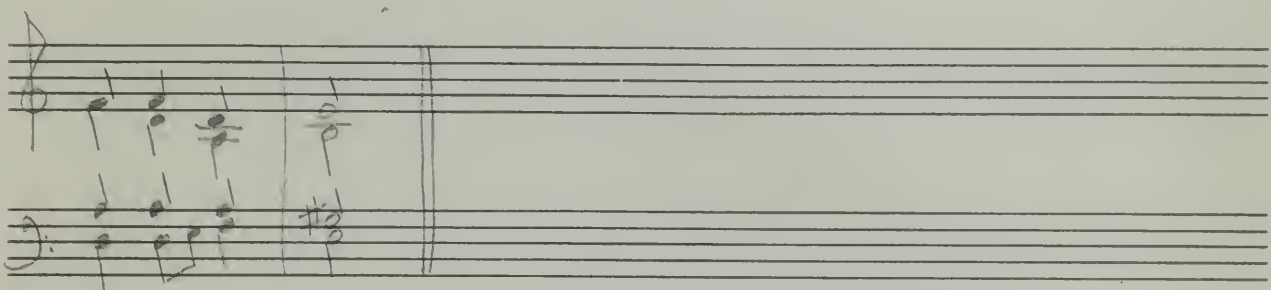
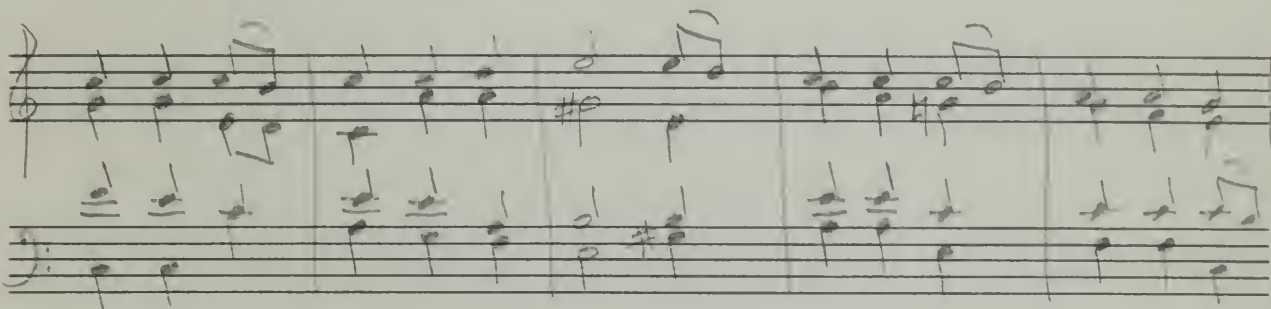
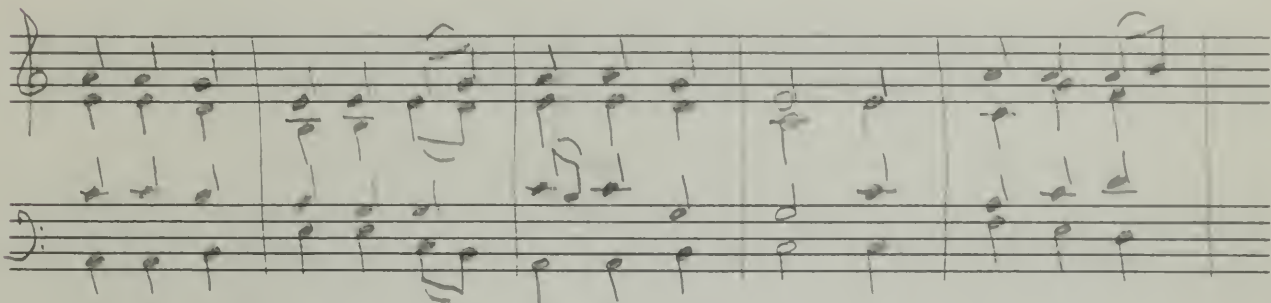
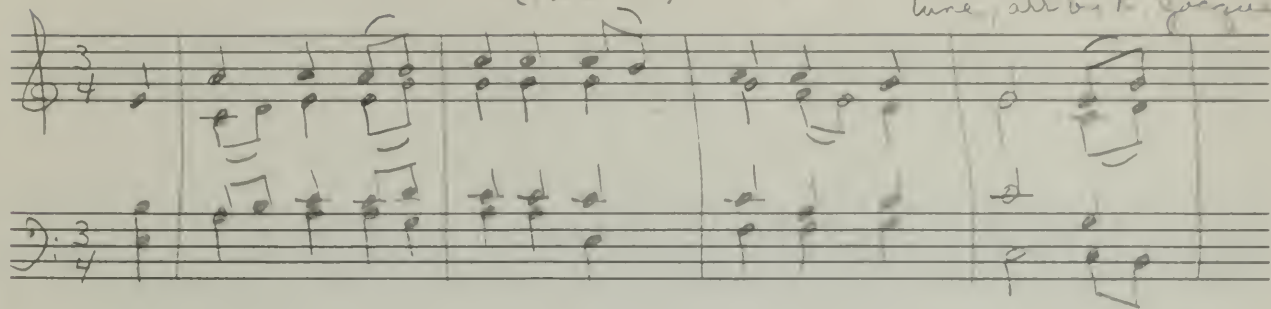
Carl Mueller





Away In A Manger  
(Tune 7.)

Traditional Nativity  
Tune, all by K. Jorgensen



1961 Oxford University Press. Melody reprinted from "University  
Song Book"



Blank musical staff lines for notation.

# The Star-Spangled Banner.

CHORUS.

proof thro' the night that our flag was still there. Oh, say, does that star-span-gled  
 glo - ry re - flect - ed now shines on the stream: 'Tis the star-span-gled ban - ner: oh,  
 ter - ror of flight, or the gloom of the grave: And the star-span-gled ban - ner in  
 this be our mot - to: "In God is our trust!" And the star-span-gled ban - ner in

*cres.*

ban - ner yet wave O'er the land of the free and the home of the brave?  
 long may it wave O'er the land of the free and the home of the brave!  
 tri - umph doth wave O'er the land of the free and the home of the brave.  
 tri - umph shall wave O'er the land of the free and the home of the brave.

13

## Cradle Hymn.

J. B. Herbert.

Martin Luther.

1. A - way in a man - ger, No crib for a bed, The lit - tle Lord  
 2. The cat - tle are low - ing, The Ba - by a - wakes, But lit - tle Lord

Je - sus Laid down His sweet head; The stars in the heav - en Looked  
 Je - sus, No cry - ing He makes. I love Thee, Lord Je - sus! Look

down where He lay, The lit - tle Lord Je - sus, A - sleep on the hay.  
 down from the sky, And stay by my cra - dle Till morn - ing is nigh.

I verily think, and am not ashamed to say, that next to divinity, no art is comparable to music.—Martin Luther.





# Merry Christmas Bells,

JR Murray  
CHORUS:

JR Murray

The first system of musical notation for the chorus, measures 1-4. It consists of two staves in 4/4 time. The upper staff features a melody of eighth notes, while the lower staff provides a harmonic accompaniment with chords and eighth notes. The key signature has one sharp (F#).

The second system of musical notation for the chorus, measures 5-8. It continues the melody and accompaniment from the first system. The upper staff shows a melodic line with some ties, and the lower staff continues the harmonic support.

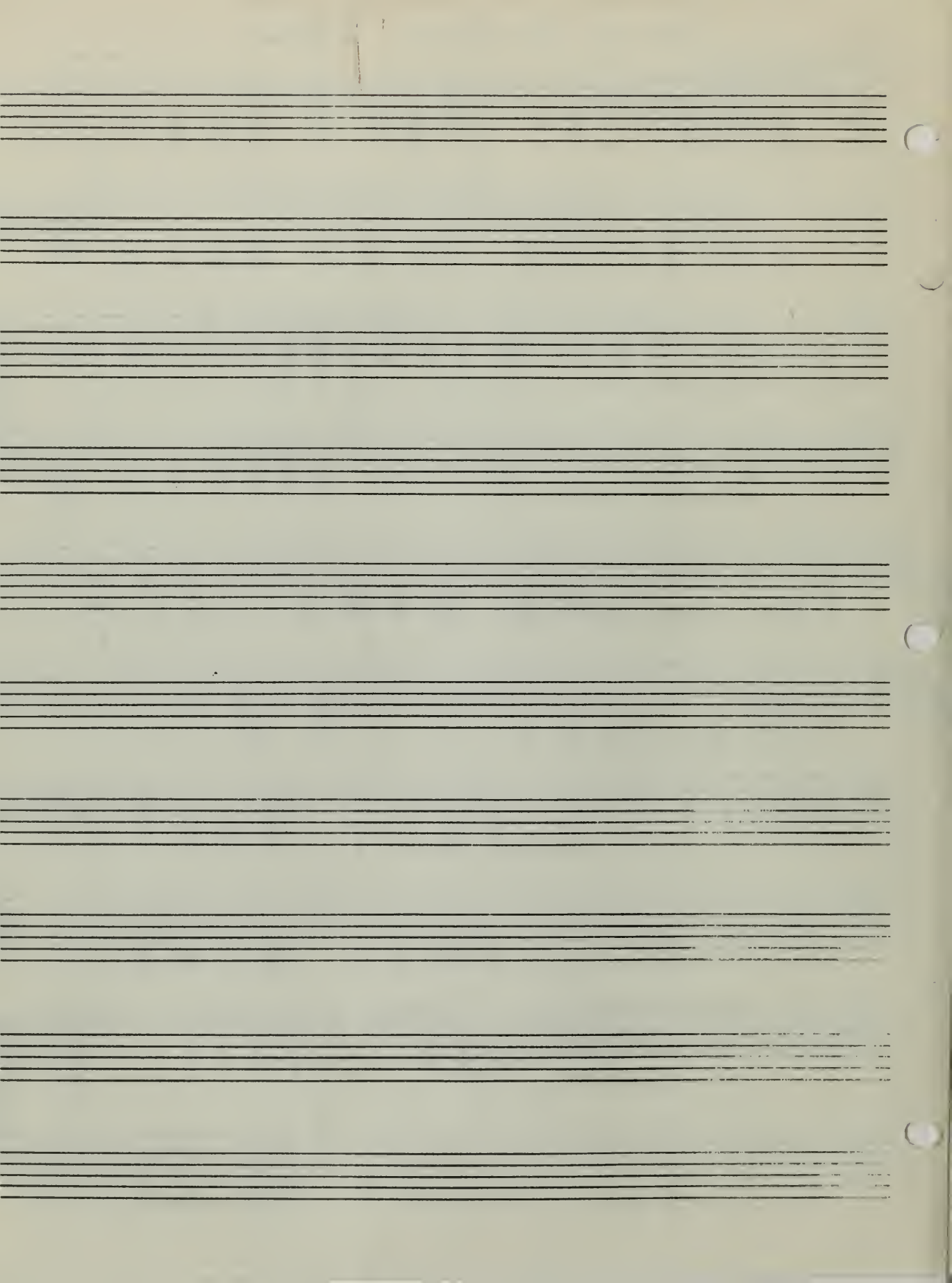
*male line*

*DUET:*

The third system of musical notation, labeled 'DUET:', measures 9-12. It features two distinct melodic lines, one for each voice part, written on separate staves. The notation includes various musical symbols such as notes, rests, and accidentals.

The fourth system of musical notation, measures 13-16. It continues the duet section with two staves. The upper staff has a more active melodic line, while the lower staff provides a steady accompaniment.

The fifth system of musical notation, measures 17-20. It concludes the piece with a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff. The notation includes a final double bar line.



16. IN DULCI JUBILO

Robert L. dePearsall  
1795-1856

1. In dulci jubilo  
Let us our homage show;  
Our heart's joy reclimeth  
In praesepio,

And like a bright star shineth  
matris in gremio.  
Alpha es et O;  
Alpha es et O.

2.

O Jesu parvule!  
My heart is sore for Thee!  
Hear me I beseech thee!  
O puer optime!

My prayer let it reach Thee,  
O Princeps gloriae!  
Trahe me post te;  
Trahe me post te!

3. Ubi sunt gaudia  
If that they be not there?  
Angels there are singing  
Nova cantica,

Sweet bells the while a-ringing  
In regis curia;  
O that we were there!  
O that we were there!

Latin translations;

Verse 1. In dulci jubile (in sweet jubilation)  
In praesepio (in a manger)  
Matris in gremio (in His mother's lap)  
Alpha es et O (Thou art the beginning and the end)

Verse 2. O Jesu parvule (O tiny Jesus)  
O puer optime (O best of Boys)  
O Princeps gloriae (O Prince of glory)  
Trahe me post te (Draw me after Thee)

Verse 3. Ubi sunt gaudia (where are the joys?)  
Nova cantica (new songs)  
In regis curia (in the court of the King).









# 19. Jesu, Joy of Man's Desiring

200

From Cantata No. 147  
Johann Sebastian Bach  
Arranged

The musical score is written for piano in G major, 3/4 time. It consists of four systems of music. The first system is marked 'Allegretto' and 'mp'. The melody is in the right hand, featuring a series of eighth notes and quarter notes, often beamed together. The left hand provides a simple harmonic accompaniment with chords and single notes. The key signature has one sharp (F#). The score is arranged for a single piano instrument.

\*bowing marks for violin part on page 202

A-203

Ann Austin - 6th grade Ensemble 1978

**A** *mp*

Je - su, joy of man's de -  
Drawn by thee, our soul's as -

*mp* 2nd time

**B**

sir - ing, Ho - ly  
pir - ing, Soar ly to

wis - dom, love most bright,  
un - cre - at - ed light.



The first system of musical notation for piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The right hand plays a continuous eighth-note accompaniment pattern, while the left hand plays a simpler eighth-note accompaniment.

The second system of musical notation for piano accompaniment, continuing the pattern from the first system. It features the same grand staff and key signature, with the right hand maintaining the eighth-note accompaniment.

The third system of musical notation. It begins with a vocal line on a single staff, marked with a 'C' in a box, indicating the start of a new section. The vocal line has the lyrics "Word of God, our". Below the vocal line is the piano accompaniment, which continues with the same eighth-note pattern. A "cresc." marking is present in the piano part, and there are fingerings (2) indicated in the bass line.

flesh ——— that fash - ioned

*cresc.*

**D** *mf*

With the fire of

*f* *R.H.*

life im - pas - sioned,

**E** *mp*

Striv - ing still to

truth un - known,

**F**

Soar - ing, sing - ing round thy

*cresc.*

2



throne.

R.H.

*p*

**G**

*pp*

**II**

*p*

*poco rit.*

*pp*















# LEGENDARY CHRISTMAS CAROLS



EDITED AND ARRANGED

BY

ELLEN JANE LORENZ

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CHICAGO

# Legendary Christmas Carols

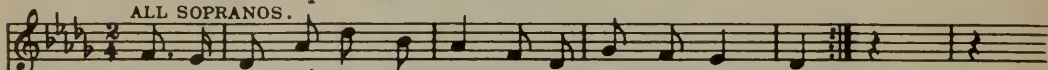
Words arr. by  
E. J. L.

## No. 1. Nativity Song.

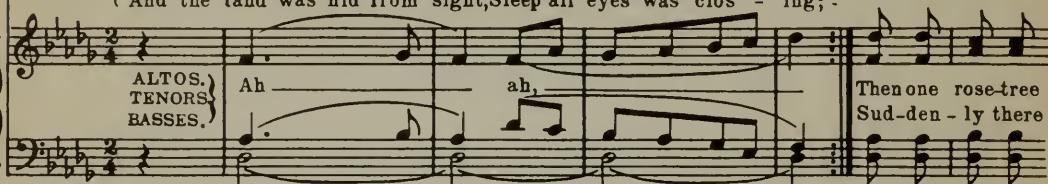
Catalan.  
Arr. by E. J. L.

This lovely Catalan carol combines the legend of the rose-tree as described in *Lo, How the Rose-bud Springing*, with the dramatization of the arrival of the Wise Men, used extensively in the mystery plays of the middle ages. It was the followers of St. Francis of Assisi who developed the idea of the Christmas Eve procession.

ALL SOPRANOS.



1. When De-cem-ber's winds were stilled, Past the month of snow - ing,  
All the world with hope was filled, Hope of spring-time grow - ing.
2. When the dark-ness fell one night, Bring-ingsweet re - pos - ing,  
And the land was hid from sight, Sleep all eyes was clos - ing;

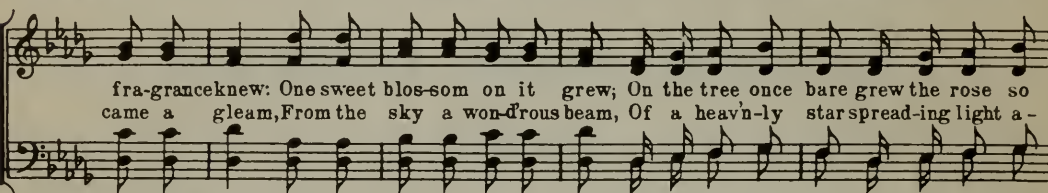


ALTOS.  
TENORS.  
BASSES.

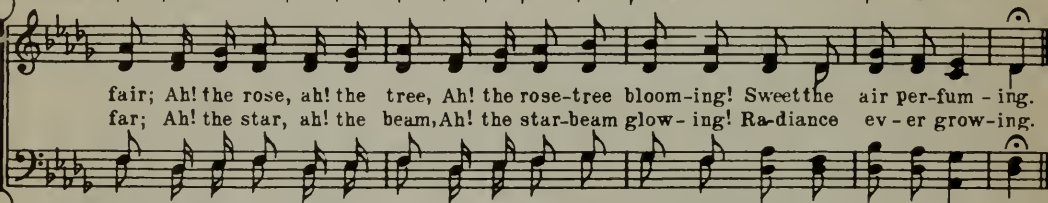
Ah

ah,

Then one rose-tree  
Sud-den - ly there



fra-granceknew: One sweet blos-som on it grew; On the tree once bare grew the rose so  
came a gleam, From the sky a won-drous beam, Of a heavn-ly starspread-ing light a-



fair; Ah! the rose, ah! the tree, Ah! the rose-tree bloom-ing! Sweet the air per-fum - ing.  
far; Ah! the star, ah! the beam, Ah! the star-beam glow - ing! Ra-diance ev - er grow-ing.

3. Led by this supernal light  
Came three kings a-questing,  
Where the new-born Prince that night  
In the town lay resting.  
Him they gave from treasures old  
Frankincense and myrrh and gold,  
To the Child so fair, to his mother there!  
Ah! the Child, fair and mild, and his mother holy!  
In a manger lowly.

- \*4. Let all men on earth rejoice,  
Banished is our sadness;  
Carol forth with merry voice,  
On this day of gladness.  
Bring your gift tho' it be small,  
At his feet we pour them all.  
Let our hearts be gay on this holy day,  
Bring a gift, voices lift, in the sweetest singing,  
Christmas joy we're bringing.

\* Sung in unison.

International copyright.

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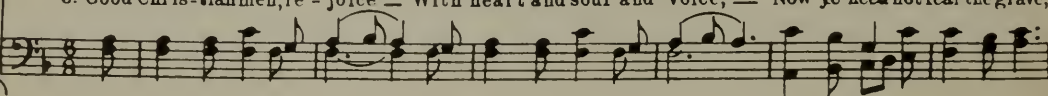
## No. 2. Good Christian Men, Rejoice!

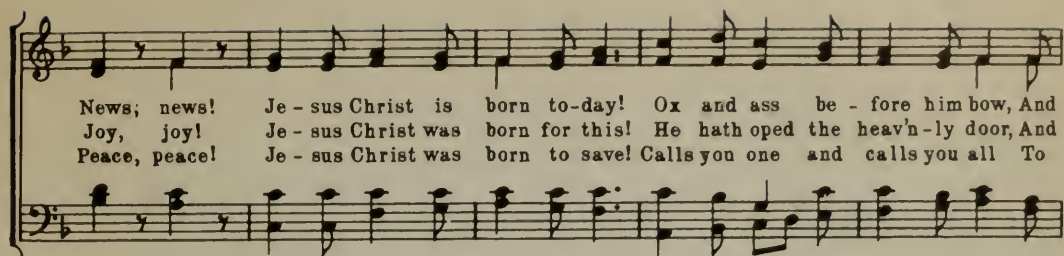
German.

This German melody dates back to the 14th century. In 1601 it was arranged as a Christmas hymn by B. Gesius.

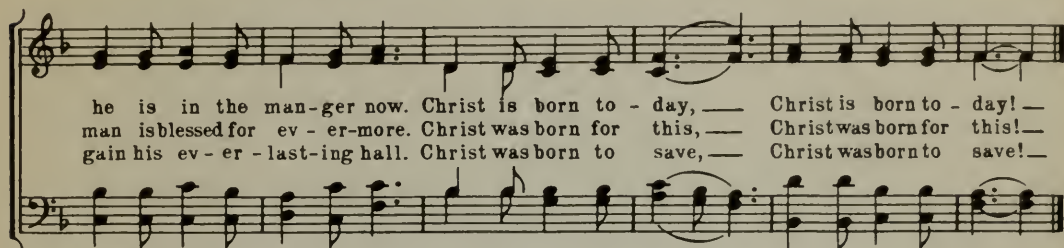


1. Good Chris-tian men, re - joice — With heart and soul and voice; — Give ye heed to what we say:
2. Good Chris-tian men, re - joice — With heart and soul and voice; — Now ye bear of end-less bliss:
3. Good Chris-tian men, re - joice — With heart and soul and voice; — Now ye need not fear the grave,





News; news! Je - sus Christ is born to-day! Ox and ass be - fore him bow, And  
Joy, joy! Je - sus Christ was born for this! He hath oped the heav'n - ly door, And  
Peace, peace! Je - sus Christ was born to save! Calls you one and calls you all To



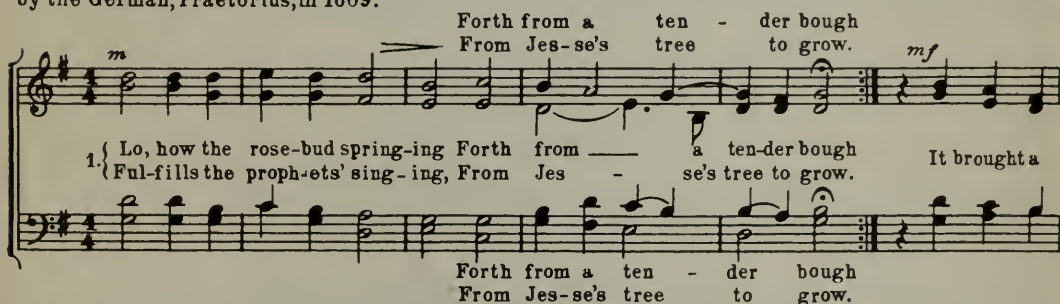
he is in the man - ger now. Christ is born to - day, — Christ is born to - day! —  
man is blessed for ev - er - more. Christ was born for this, — Christ was born for this! —  
gain his ev - er - last - ing hall. Christ was born to save, — Christ was born to save! —

### 31 No. 3. Lo, How the Rosebud Springing.

Tr. from the German  
by E. J. L.

Michael Praetorius.  
(1571 - 1621)

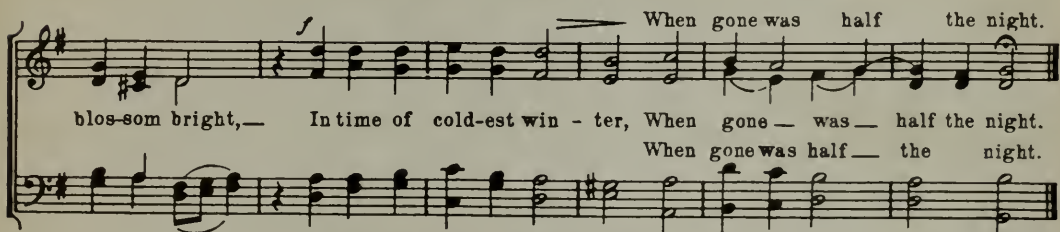
The prophecy in Isaiah XI. 1, "And there shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots", gave rise to the conception of the Christ-child as a rose miraculously blooming in the cold of winter. This is the most famous of the rose-tree carols. The words were first printed in the Speier Song Book in 1600; the music was composed by the German, Praetorius, in 1609.



Forth from a ten - der bough  
From Jes - se's tree to grow. *mf*

1. Lo, how the rose-bud spring-ing Forth from — a ten - der bough It brought a  
Ful - fills the proph - ets' sing - ing, From Jes - se's tree to grow.

Forth from a ten - der bough  
From Jes - se's tree to grow.



When gone was half the night.  
blos - som bright, — In time of cold - est win - ter, When gone — was — half the night.  
When gone was half — the night.

2. This little fragrant flower  
Wafts us its perfume sweet,  
And with its sacred power  
Towards heaven guides our feet;  
By God's eternal might  
The Christ-child came to save us,  
When gone was half the night.



## No. 4. O Sanctissima!

Sicilian Mariners' Hymn.

Few carols are more stately than this one, even though the tune is known as the "Sicilian Mariners' Hymn". The Latin words are in honor of the Virgin Mary, and may be found among the carols of all nations.

O thrice ho-ly day!— O thrice joy-ful day!— Bless-ed, peace-ful—

Christ-mas - tide. 1. An - gel choirs an - nounce the birth; Chant we with them,  
2. Ra-diant light shines from a - bove; Ra-diant are our  
3. Wise Men haste to seek the King; Let us too our

all the earth.  
hearts with love. Praise the new-born Prince of Peace On ev - 'ry side!  
off-rings bring.

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## No. 5. The Angels.

(Westminster Carol.)

Adapted by E. J. L.

French.

Although this carol comes from France, it is also claimed by the English, because the choir of Westminster Abbey used to sing it a great deal. The words tell the story from the shepherds' point of view.

Hark - on All, what Holy singing now is sounding from the sky;  
mf 1. An-gel voic-es — far and wide With their sing-ing — flood the sky;  
Hark, from all the coun-try-side Ech-oes back the — glad re - ply.

2nd time pp  
Tis a hymn with sweet clear ringing sung by voices clear and high

Chorus.  
f Glo - - - - - ri - a

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9012 - 4



1. in ex-cel-sis De-o! 2. in ex-cel-sis De-o!

2. Why this chant of jubilee,  
Wherefore all these joyous strains,  
What can these glad tidings be,  
Sounding o'er the star-lit plains?  
Gloria in excelsis Deo!

3. Shepherds, haste to find the street  
Where is born the welcome King;  
Join the heavenly chorus sweet,  
Praises with the angels sing.  
Gloria in excelsis Deo!

## No. 6. What Child is This?

English.

Arr. by Sir John Stainer.

This favorite melody, called "Greensleeves", was a popular dance tune of Shakespeare's time. The words are later in origin, although the words for a New Year's carol using this tune date back to the early 17th century.

*mf*

1. What Child is this— Who, laid to rest— On Ma-ry's lap,— is  
2. Why lies he in— such mean es-tate,— Where ox and ass—are  
3. So bring him in— cense, gold, and myrrh,— Come, peas-ant, king,— to

sleep-ing? Whom an-gels greet with an-thems sweet, While shep-herds watch are keep-ing?  
feed-ing? Good Christian, fear: for sin-ners here The si-lent Word is plead-ing.  
own him; The King of kings sal-va-tion brings; Let lov-ing hearts en-throne him.

This, this— is Christ, the King— Whom shep-herds guard and an-gels sing;  
Nails, spear, shall pierce him through, The cross be borne, for me, for you;  
Raise, raise the song on high,— The Vir-gin sings her lul-la-by;

Haste, haste— to bring him laud,— The Babe, the Son— of Ma-ry!  
Hail, hail,— the Word made flesh,— The Babe, the Son— of Ma-ry!  
Joy, joy,— for Christ is born,— The Babe, the Son— of Ma-ry!

## No. 7. The Golden Carol

English.

This is one of the oldest of the carols about the Wise Men. The legend that the magi reached the Christ-child twelve days after Christmas was often dramatized in the miracle plays of the middle ages, when songs like this one were first sung.

1. { We saw a light shine out a - far, On Christ-mas in the morn-ing;  
And straight we knew it was His star, Bright beam-ing in the morn-ing.  
2. { Oh, ev - 'ry thought be of his name On Christ-mas in the morn-ing!  
Who bore for us both grief and shame, Af - flict-ion's bit - ter scorn-ing.

Then did we fall on bend-ed knee, On Christ-mas in the morn-ing, And  
And may we die, when death shall come, On Christ-mas in the morn-ing, And

praised the Lord, who let us see His glo - ry at its dawn-ing.  
see in heav'n, our glo - rious home, That star of Christ-mas morn-ing!

III 19

## No. 8. The Cherry Tree Carol.

English.

There are three sections to this popular old carol: the cherry legend, the nativity, and Lent. The cherry legend refers back to the fruit of knowledge in the Garden of Eden. Joseph is finally humbled by the miracle of the cherries into believing that Mary had been chosen as the mother of the Savior. The words of this carol do not always adjust themselves perfectly to the music, and allowance must be made for that fact in singing it. This is often true of folk songs.

1. Jo - seph was an old - man, An — old man was — he:  
2. As they went a walk - ing, In the gar - den so — gay,

He mar - ried sweet Ma - ry, The — Queen of — Gal - i - lee.  
Maid Ma - ry spied cher - ries, Hang-ing o - ver — yon — tree.

3. Mary said to Joseph  
With her sweet lips so mild,  
"Go pluck me those cherries,  
For to give to my Child."

5. Mary said to cherry tree,  
"Bow down to my knee,  
That I may pluck cherries  
By one, two, and three."

4. "Oh, then," replied Joseph  
With words so unkind,  
"I will pluck no cherries  
For to give to thy Child."

6. The uppermost sprig then  
Bowed down to her knee:  
"Thus you may see, Joseph,  
These cherries are for me."

7. "Oh, eat your cherries, Mary,  
Oh, eat your cherries now,  
Oh, eat your cherries, Mary,  
That grow upon the bough."

III 13

## No. 9. I Saw Three Ships.

English.

The legend of the Christmas ship reaches back to Greece before the days of Christianity. In sea-faring countries, the ship was naturally the symbol of the distribution of gifts. Later, in Germany, the Christmas ship distributed not only gifts, but the Christmas spirit as well. Some of the legends state that the Wise Men arrived on the Christmas ship instead of by camel.

1. I saw three ships come sail - ing in, On Christ-mas Day, on Christ-mas Day; I  
2. And what was in those ships all three, On Christ-mas Day, on Christ-mas Day; And  
3. Our Sav - ior Christ and his La - die, On Christ-mas Day, on Christ-mas Day; Our

saw three ships come sail - ing in, On Christ-mas Day in the morn - ing.  
what was in those ships all three, On Christ-mas Day in the morn - ing?  
Sav - ior Christ and his La - die, On Christ-mas Day in the morn - ing.

4. Pray, whither sailed those ships all three,  
On Christmas Day, on Christmas Day;  
Pray, whither sailed those ships all three  
On Christmas Day in the morning?

7. The angels all in heav'n shall sing,  
On Christmas Day, on Christmas Day;  
The angels all in heav'n shall sing  
On Christmas Day in the morning.

5. Oh, they sailed into Bethlehem,  
On Christmas Day, on Christmas Day;  
Oh, they sailed into Bethlehem  
On Christmas Day in the morning.

8. And all the souls on earth shall sing,  
On Christmas Day, on Christmas Day;  
And all the souls on earth shall sing  
On Christmas Day in the morning.

6. And all the bells on earth shall ring,  
On Christmas Day, on Christmas Day;  
And all the bells on earth shall ring  
On Christmas Day in the morning.

9. Then let us all rejoice again,  
On Christmas Day, on Christmas Day;  
Then let us all rejoice again  
On Christmas Day in the morning.



# No. 10. Bring a Torch, Jeannette, Isabella.

 Provencal Carol.  
 Arr. by E. J. L.

This old carol describes the ritual which French families go through on Christmas Eve. They make a little "crèche", or manger, and portray all the scenes of the nativity. Each one offers his little bowl of sprouted lentils. The neighbors bring their plates of cakes and cookies. At midnight everyone lights a torch or a candle, and joins the Christmas procession, greeting the neighbors with the salutation "Jesus has come". Noels are sung, and the bells peal forth.

1. Bring a torch, Jean-nette, Is - a - bel - la, Bring a torch, to the cra - dle run.  
 p 2. It is wrong when the Ba - by is sleep - ing, It is wrong - to talk - so loud.  
 3. Soft - ly to — the poor lit - tle man - ger, Soft - ly for — a mo - ment come.

It is Je - sus, good folk of the vil - lage, Christ is born, and Ma - ry's call - ing,  
 Si - lence, all, as you gath - er a - round him, Lest - your noises should wak - en Je - sus!  
 Look and mar - vel how charm - ing is Je - sus, He — is white, his cheeks are ros - y.

*poco rit.*  
 Ah, ah, beau - ti - ful is the moth - er! Ah, ah, beau - ti - ful is her Son!  
 p Hush, hush, see you how fast he slum - bers! Hush, hush, see you how fast he sleeps!  
 Hush, hush, see how the Child is sleep - ing! Hush, hush, see how he smiles in dreams!

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# No. 11. The Holly and the Ivy.

 English.  
 Arr. by E. J. L.

In olden times, the holly was thought of as male, and the ivy as female, and many old pagan dances impersonated this idea. Whichever of the two was brought into the house first foretold who would dominate during the coming year: wife or husband. Mistletoe was the symbol of peace, and should warriors come upon it in the forest, a truce had to be declared.

1. The hol - ly and the i - vy now both are full well grown; — Of  
 2. The hol - ly bears a ber - ry as red as an - blood, — And  
 3. The hol - ly bears a bark — as bit - ter as — the gall, — And

Hm

all trees grow - ing in the wood the hol - ly bears the crown; — The  
 Ma - ry bore sweet Je - sus to do poor sin - ners good; — The  
 Ma - ry bore sweet Je - sus for to re - deem us all. — The

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 9012 - 8



hol-ly bears a blos-som as white as lil-y flow'r, And Ma-ry bore sweet  
 hol-ly bears a prick-le as sharp as an-y thorn, And Ma-ry bore sweet  
 hol-ly and the i-vy now both are full well grown; Of all trees in the

Je-sus to be— our sweet Sav-ior,— To be— our sweet Sav-ior.—  
 Je-sus on Christ-mas Day at morn,— On Christ-mas Day at morn.—  
 for-est the hol-ly bears the crown,— The hol-ly bears the crown.—

I 3

## No. 12. Deck the Halls.

Welsh.

The custom of decorating the house for the Christmas season was carried out long before the dawn of Christianity. The ceremony of lighting the yule-log (a Druidic rite celebrating the change of season) was attended by merry-making and music which lasted as long as the log burned. See *The Holly and the Ivy* for further symbolism.

1. Deck the hallswith boughs of hol-ly, Fa la la la la, la la la la!  
 Tis the sea-son to be jol-ly, Fa la la la la, la la la la!

Don we now our gay ap-par-el, Fa— la la— la la la la!  
 Troll the an-cient yule-tide car-ol, Fa la la la la, la la la la!

2. See the blazing yule before us, Fa la etc.

Strike the harp and join the chorus, Fa la etc.

Follow me in merry measure, Fa la etc.

While I tell of yuletide treasure. Fa la etc.

3. Fast away the old year passes, Fa la etc.

Hail the new, ye lads and lasses, Fa la etc.

Sing we joyous altogeth'er, Fa la etc.

Heedless of the wind and weather. Fa la etc.

## No. 13. The Boar's Head.

English.

This oldest of all secular carols, was first printed in 1521, but the tradition goes back even to the 12th century. In England, Christmas Eve was the climax of feasting; everyone dressed up, the hall was alight and decorated with sweet smelling greens. Musicians and entertainers added to the fun. The yule-log was dragged in; then, preceded by the trumpeters, came the steward, bearing the boar's head adorned as the carol describes.

1. The boar's head in hand bear I, Be-decked with bays and rose-ma-ry. And I  
 2. The boar's head, I un-der-stand, The fin-est dish in all the land, Which is

pray you, my mas-ters, be mer-ry \*Qui est-is in con-viv-i-o.  
 thus all be-decked with gay gar-land, \*\*Let us ser-vi-re can-ti-co.

## Refrain.

† Ca-put a-pri de-fe-ro Red-dens lau-des Do-mi-no.

\* You who are at this feast.

\*\* Let us serve by singing.

† The boar's head I bear, giving praises to the Lord.

## No. 14. The Twelve Days of Christmas.

English.

Unison Song.

Arr. by E. J. L.

After the feast described in "The Boar's Head", this carol was sung by different groups, which, as they sang, presented the gifts of the day. The twelfth day of Christmas was the one on which the Wise Men were supposed to have arrived in Bethlehem; thus it was naturally a day for the presentation of the finest gifts. The verses were sung with increasing speed, and a forfeit was paid by anyone making a mistake.

With strong rhythmical feeling.

(Optional Intro.)

The { first day of Christ-mas, my  
 sec-ond  
 etc.

1st verse. Other verses.

true lovesent to me a par-ter-idge in a pear tree. true lovesent to me

\* (2nd verse omits this measure.) (Last verse *molto allarg.*)

(3.) Three French hens, (2) Two tur-tle doves, and (1) a par-ter-idge in a pear tree.  
(4.) Four calling birds,)

\* Each of the twelve verses repeats all the previous gifts in reverse order in this measure.

- |                        |                            |                               |
|------------------------|----------------------------|-------------------------------|
| 4. four calling birds. | 7. sev'n swans a-swimming. | 10. ten lords a-leaping.      |
| 5. five gold rings.    | 8. eight maids a-milking.  | 11. 'leven pipers piping.     |
| 6. six geese a-laying. | 9. nine ladies dancing.    | 12. twelve drummers drumming. |

Tr. by Mabel West. *V. 1.*

## No. 15. O Tannenbaum!

German.

This well-known carol comes from Germany, where the tradition of the Christmas tree arose. Long before the advent of Christianity, fir trees were reverentially decorated and, later, many Christian legends on the subject of the fir tree were introduced. It is the symbol of hospitality.

*Fine.*

O Christ-mas tree, O Christ-mas tree, 1. How green thy leaves un-chang-ing!  
2. What glad-ness thou art bring-ing!  
3. From thee I'm humb-ly learn-ing!

*D. C.*

Green not a-lone through sum-mer's glow, But too when gales of win-ter blow.  
A-dorned and trimmed with can-dles bright, Thou art our joy and our de-light.  
Un-chang-ing is thy leaf-y dress, So be our heart in faith-ful-ness.

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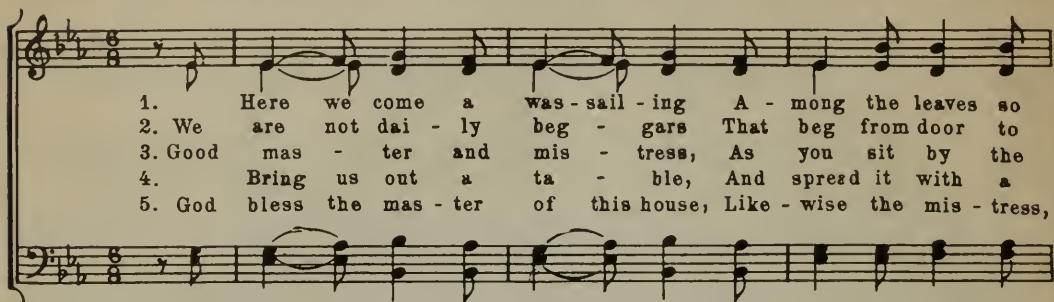
3rd Verse copyright, 1933, by Lorenz Publishing Co., in "Legendary Christmas Carols!" International copyright.



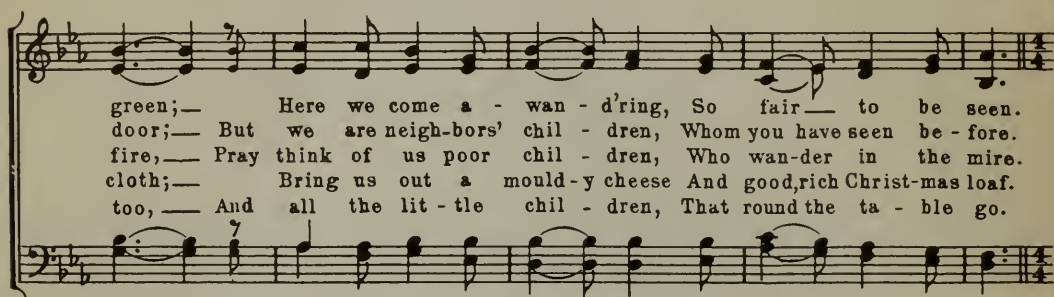
## No. 16. Wassail Song.

English.

Here is a description of a custom in practice in The age of Shakespeare and carried on even to-day in England. "Wassail", an old toast meaning "Good health to you", was drunk to the lord and his lady at Christmas time. The wassailers then went singing from house to house with the wassail-bowl and their box holding a queer doll-Christ, and asked for alms and food.

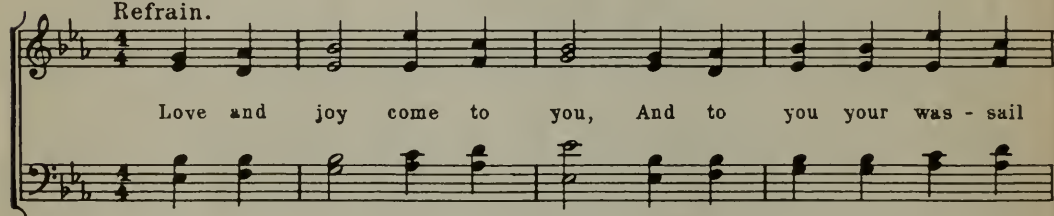


1. Here we come a was-sail-ing A-mong the leaves so  
 2. We are not dai-ly beg-gars That beg from door to  
 3. Good mas-ter and mis-tress, As you sit by the  
 4. Bring us out a ta-ble, And spread it with a  
 5. God bless the mas-ter of this house, Like-wise the mis-tress,

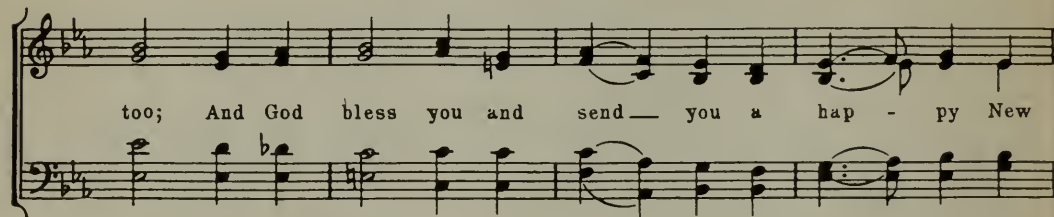


green;— Here we come a-wan-d'ring, So fair—to be seen.  
 door;— But we are neigh-bors' chil-dren, Whom you have seen be-fore.  
 fire,— Pray think of us poor chil-dren, Who wan-der in the mire.  
 cloth;— Bring us out a mould-y cheese And good,rich Christ-mas loaf.  
 too,— And all the lit-tle chil-dren, That round the ta-ble go.

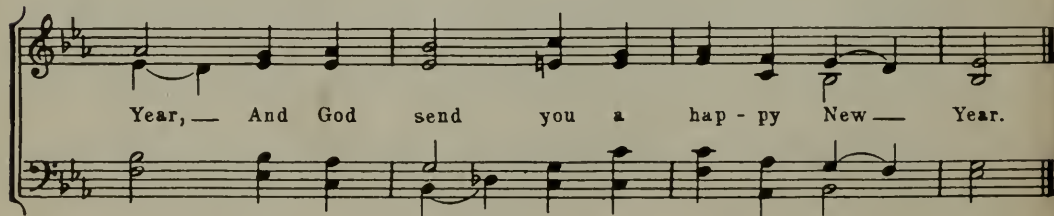
## Refrain.



Love and joy come to you, And to you your was-sail



too; And God bless you and send— you a hap-py New



Year,— And God send you a hap-py New— Year.









# WORLD AROUND CAROLS

Thanks to INGE PEINLICH for the 15 Austrian songs for family singing in the center of this book; and for the English verses and translations.

In 1946 she joined one of the Friends first work camps restoring a village in Austria. The next year she went to Finland to another work camp; later to Sweden, Germany and Spain. She came as exchange social worker with Friends Neighborhood Guild in Philadelphia in 1956-57.

The informal singing on our little record was made during her return trip to Vienna from Friends work camps in Mexico.



*Photo- Philadelphia Inquirer*



# On This Day

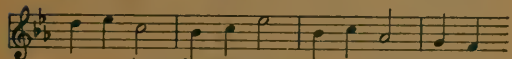
Trans. by M. L. May

Eng. by K. F. R.

Ancient Plainsong



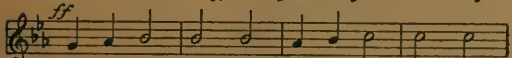
*f*  
Per - son - ent ho - di - e Vo - ces pu -  
On this day, let songs ring! Sweet and clear,  
Cat - tle stall was his bed, Fra - grant hay  
Wise - men three came to lay Rich - est gifts



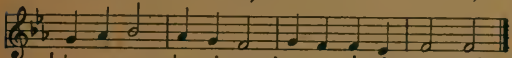
*e - u - lae, Lau - dan - tes ju - cun - de Qui no -*  
chil - dren sing. Praise the babe, Christ, the king, Born of  
for his head, Ra - diant star shep - herds led On this  
in the hay. That same star showed the way To the



*bis est na - tus, Sum - mo De - o da - tus.*  
maid - en low - ly, Son of God most ho - ly.  
night of won - der, Sa - tan's pow'r to sun - der.  
Prince of Glo - ry; An - gels sang his sto - ry.



*ff*  
Id - e - o - o - o, id - e - o - o - o,



Id - e - o glo - ri - a in ex - cel - sis De - o!

Latin text and melody from *PIAE CANTIONES*, the Plainsong and Mediaeval Music Society. Permission J. Curwen and Sons, Ltd

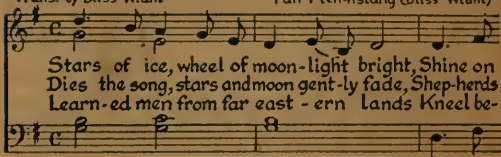
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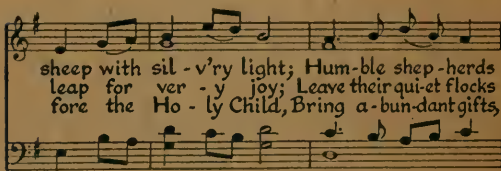
## Stars of Ice

T'ien Ching - Fu  
Trans. by Bliss Wiant

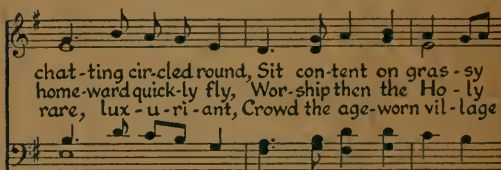
Chinese Carol  
Fan T'len-hsiang (Bliss Wiant)



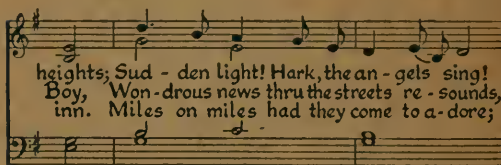
Stars of ice, wheel of moon-light bright, Shine on  
Dies the song, stars and moon gent-ly fade, Shep-herds  
Learn-ed men from far east - ern Lands Kneel be-



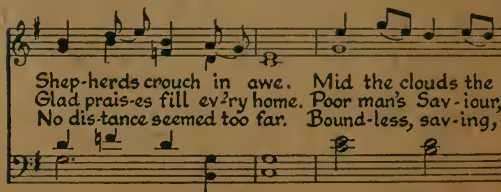
sheep with sil - v'ry light; Hum-ble shep-herds  
leap for ver - y joy; Leave their qui-et flocks  
fore the Ho - ly Child, Bring a-bun-dant gifts,



chat-ting cir-cled round, Sit con-tent on gras-sy  
home-ward quick-ly fly, Wor-ship then the Ho - ly  
rare, lux - u - ri - ant, Crowd the age-worn vil-lage

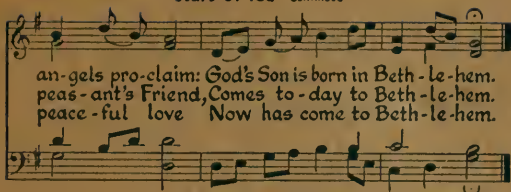


heights; Sud - den light! Hark, the an - gels sing!  
Boy, Won-drous news thru the streets re - sounds,  
inn. Miles on miles had they come to a-dore;



Shep-herds crouch in awe. Mid the clouds the  
Glad prais-es fill ev'ry home. Poor man's Sav-iour,  
No dis-tance seemed too far. Bound-less, sav-ing,

## Stars of Ice - Continued

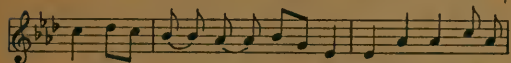
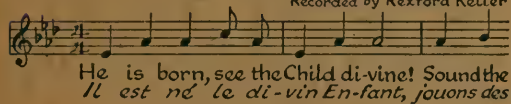


-From PAGODA © 1946 by C. R. S., Delaware, Ohio

## He Is Born

France

Recorded by Rexford Keller



o - boe, - play - the - bag - pipes. He is born; for the  
*haut-bois, - sonons les mu-set-tes. Il est né le di-*



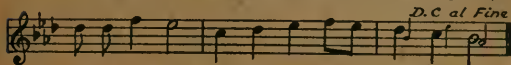
Child di-vine Sing we all now our sweet-est song.  
*vin En-fant, chantons tous sa na-ti - vi - té.*



O-ver the a - ges, - passing how slow Did the  
*Pendant de longues, - longues années Les pro-*



pro-phets - give us prom-ise; O-ver the a - ges, -  
*phé - tes - nous ont pro-mis; Pendant de longues, -*




passing how slow, All the earth a - wait - ed this.  
*longues années, tous le monde a at - ten-du.*


# Sing Now, O Adam!

Trans. by R. G. Katsunoff


Ukrainian, Harm. by R. G. K.




1. Sing now, O Ad - am, songs full of glad-ness,  
2. "Glo - ry to God" the an - gels are sing-ing,




O moth-er Eve, dis - pel all your sad-ness.  
Ti - dings of Je - sus' birth they are bring-ing;



He, whom you all have so long ex-pect-ed;  
He, who from Heav-en came here to save us,

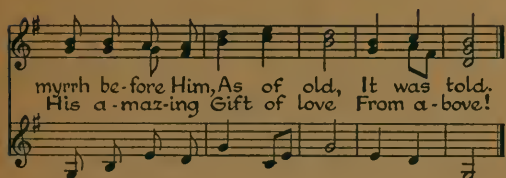
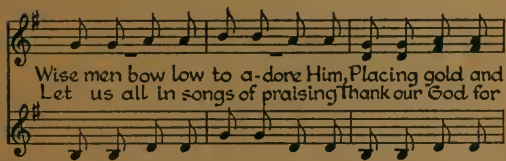
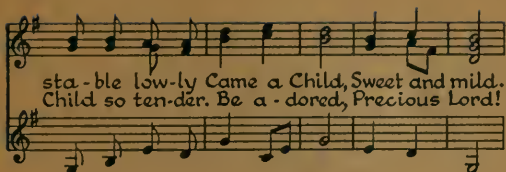


He, whom of all the Lord has e - lect - ed:  
Though in a man-ger — yet Life He gave us.



This day to a vir - gin ho - ly In a Beth - l'em  
Lo! a bright star in its splendor Shines up-on this

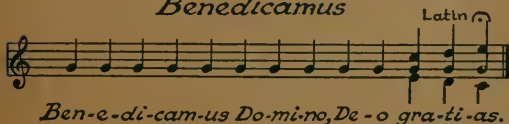




R. G. Katsunoff is pastor of the Church of All Nations, in the Montreal Presbytery of the United Church of Canada. Dr. Katsunoff has translated and arranged many other fine Slavonic carols.



### *Benedicamus*



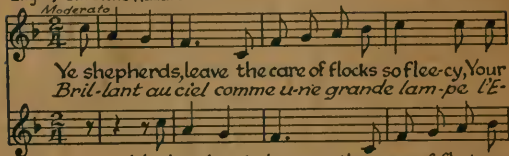
# Ye Shepherds, Leave Your Flocks

ARRANGED AS A CANON

Eng. by Caroline Hazard

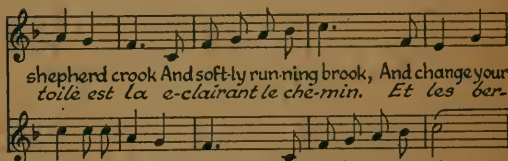
Old French

*Moderato*



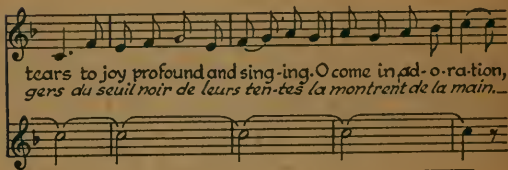
Ye shepherds, leave the care of flocks so flee-cy, Your  
*Bril-lant au ciel comme u-ne grande lam-pe l'E-*

Ye shep-herds, leave the care of flocks so  
*Bril-lant au ciel comme u-ne grande*

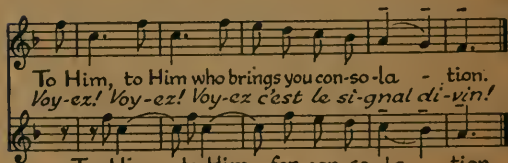


shepherd crook And soft-ly run-ning brook, And change your  
*toile est la e-clairant le che-min. Et les ber-*

flee-cy, Your shepherd crook And soft-ly running brook,—  
*lam-pe l'E-toile est la e-clairant le che-min.—*



tears to joy profound and sing-ing. O come in ad-o-ra-tion,  
*gers du seuil noir de leurs ten-tes la montrent de la main.—*



To Him, to Him who brings you con-so-la - tion.  
*Voy-ex! Voy-ex! Voy-ex c'est le si-gnal di-vin!*

To Him, to Him, for con-so-la - tion.  
*Voy-ex! Voy-ex! c'est le si-gnal di-vin!*

Ye will find Him  
 Lie cradled in a stable.  
 A tender child,  
 In darkest midnight cold.  
 O love most great  
 We own thy mighty pow'r:  
 The love that comes to keep;  
 He is the shepherd of His sheep.

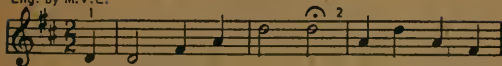
Kings of the East  
 The star illumines your pathway  
 To this great King  
 An homage pure you bring;  
 The redient star  
 Leads ye to the full daylight  
 Of this sun far from hence,  
 O bring gold, myrrh and frankincense.

Spirit divine  
 To whom all things are possible,  
 Pierce our heart's night  
 With thine own living light;  
 Move us to praise.  
 We praise thee for Thy mercy,  
 For God Himself hath given  
 New life to make our earth a heaven.

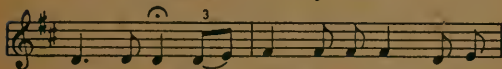
## Vom Aufgang der Sonne

From the Sun's Rising

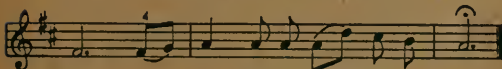
Psalm 113:3  
 Eng. by M.V.E.



Vom Auf-gang der Son - ne bis zu ih - rem  
 - From the sun's ris - ing Un - til it has



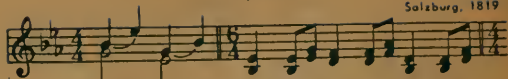
Nie - der-gang Ge - lobt sei der Na - me des  
 set - a - gain Is the name of the Lord to be



Herrn, Ge - lobt sei der Na - me des Herrn!  
 praised, Is the name of the Lord to be praised!

# Still, Still

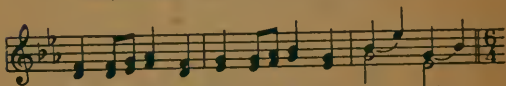
Salzburg, 1819



Still, — still, — still, weil's Kind - lein schlo - fen  
Still, — still, — still, for Je - sus goes to



will! will! Ma - ri - a tut es wie - der sin - gen,  
sleep! sleep! See now how Ma - ry sings and holds him;



ih - re keu - sche Brust dann brin - gen, still, — still, —  
To her breast she gent - ly foldshim, Still, — still, —



still, weil's Kind - lein schla - fen — will!  
still, for — Je - sus — goes to — sleep!

2. Schlaf, schlof, schlof, mein liebes Kindlein schlof!  
Die Engel tuan schön musizieren,  
bei dem Kindlein jubilieren,  
schlaf, schlof, schlof, mein liebes Kindlein schlof!

3. Gross, gross, gross, die Liab ist übergross!  
Gott hat den Himmelsthron verlassen  
und muoss reisen ouf der Strassen,  
gross, gross, gross, die Liab ist übergross!

2. Sleep, sleep, sleep, my lovely baby, sleep!  
The angel choir, its music ringing,  
O'er thy bed is softly winging.  
Sleep, sleep, sleep, my lovely baby, sleep!

3. Great, great, great God's love to all mankind!  
From heaven's throne, down heaven's highway  
God has come to walk earth's byway.  
Great, great, great God's love to all mankind!



Dedicated to  
World Refugee Children  
and their mothers.

All proceeds from the sale of this book go to refugee aid through the American Friends Service Committee. This Quaker organization is working with Algerian refugees in North Africa, Chinese refugees in Hong Kong, Arab refugees in the Middle East, and Hungarian and other refugees in Austria. The book appropriately includes 15 songs recently recorded by Inge Peinlich, formerly on the staff of AFSC's Vienna Center.



Yodels and Carols

1. Christmas Yodel
2. Heavenly Gate
3. The Mountainside
4. Gloria, Gloria
5. Who's Knocking
6. Bell Yodel
7. Soft Darkness

8. Bibihendi
9. Haidshi Bumbaidshi
10. Spin, Spin, Spinnerin
11. How Happy Is the Winter
12. The Tailor's Song
13. The Lumberjacks
14. Under the Linden
15. When the Cuckoo Calls



## Weihnachts Jodler

*Very slowly*

Tjo tjo - i - ri ti - ri - ia tjo tjo - i - ri ti - ri - ia

tjo tjo - i - ri - di ri - di tjo - i - ri.

Sung in Sterzing, Tyrol, for Christmas 1830.

## Es hat si' heut eröffnet

Heaven's Gate Has Opened

Eng. by Inge Peinlich

Shepherds' Christmas Song  
From Oberinn Valley

*Gaily*

Es hât si' heut er - öff - net dâs himm - li - sche Tor,  
Now heaven's gate has o - pened; we hear the joyous shout;

dâ ku - ge - len die En - ge - len gânz hau - fn - weis her - vor;  
See an - gel boys and an - gel girls o - roll - ing in and out!

die Bua - ma - lan, die Ma - da - lan, die schlâ - gn Pur - zi - ga - ga -  
Far ev 'ry bay and ev 'ry girl is sam - er - sault - ing in a

lan, mâl au - fi mâl ô - bi, mâl hin und mâl  
whirl, first up and then down and now here and now



her, mál ü - ber-schi mál un-ter-schi, dás freut si um-so-  
there - So grace-ful-ly and joy-ous-ly they're turn-ing every-



mehr. mehr. Hal - le - lu - ja, hal - le - lu -  
where. where.



ja, hal - le - lu - ja, hal - le - lu - ja.

2. Geh vertele mir wallen die Gscheiteren sein!  
wir betn s'Kinderl on im Ochsen-Krippelein:  
geh Biabale, wås willst denn hām?  
"Willst eppa wås von unserm Krām?  
willst Äpfel oder Birnen oder Nuss'n oder Kas-  
willst Zwetschpin oder Pflaumen oder sanst a  
sälles Gfrass?"
2. Now, friends, let's get together to be the first of all,  
To find and see the holy child a-lyin' in the stall:  
"Say, little boy, so gay and sweet,  
Do you want anything to eat?  
Same apples or pears or same nuts and some cheese,  
Or parridge full of plums and any other fruit you please?"

# Da droben vom Berge

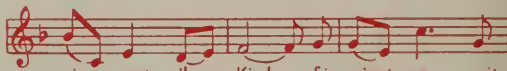
Aus der Steiermark



1. Da dro - ben vom Ber - ge weht kühl - end - er —  
1. Up there on the mountainside the breeze blows so —



Wind; — da sit - zet Ma - ri - a und  
mild — far sweet Moth - er Mar - y, car-



wie - get ihr Kind. Sie wiegt es mit  
ess - ing her child. She racks him so



ih - rer schnee - wei - ssen Hand, — drum  
ten - der - ly with snow - white hand — and



brauch - et sie nim - mer ein wie - gen - des  
leads him to slum - ber with no cra - dle -



Band. Di - ri - di - ri, hal - le - lu - ja, hal - le -  
band.



lu - ja; hal - le - lu - ja; di - ri - di - ri, hal - le -



lu - ja, hal - le - lu - ja, di - ri - di - ri.



2.

Das Kindlein erwachet, gen Himmel sie's hält,  
 do singen die Englein, da singet die Welt;  
 Der Tod ist bezwungen, all Leid und Weh!  
 Geliebet, gelobet sei Gott in der Höh!


2.

The baby, awake now, she lifts to the sky;  
 All earth sings for gladness, and angels on high,  
 For death is confounded, and sorrow slain.  
 Beloved be the Father and praised be His name!


- English by Inge Peinlich and Max Exner

## Gloria


Austria



1. Glo - ri - a, Glo - ri - a, Gott in der Höh,  
 1. Glo - ri - a, Glo - ri - a, Lord God on High;  
 2. Glo - ri - a, Glo - ri - a, Glo - ri - a,



sing - en die En - ge - lein, sing - en so  
 An - gels a - round His feet Sing - ing so  
 Glo - ri - a, Glo - ri - a, Glo - ri - a,



lieb und fein: Glo - ri - a, Glo - ri - a, Gott in der Höh.  
 wondrous sweet: Glo - ri - a, Glo - ri - a, Lord God on High!  
 Glo - ri - a, Glo - ri - a, Glo - ri - a, Glo - ri - a!

From the singing of Inge Peinlich. English by Max Exner.

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# Wer klopfet an? - Who's Knocking?

English by K. F. R.

Mary and Joseph

Austrian Folk Song



Wer klopf - fet an? O zwei gar ar - me Leut'.  
Who's knock - ing now? Two poor folk on their way.



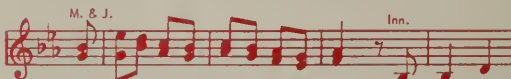
Was wallt ihr dann? O gebt uns Her - berg heut.  
Why all this row? O give us lodg - ing, pray!



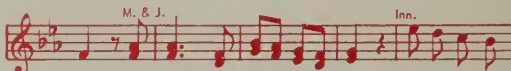
O durch Got - tes Lieb' wir bit - ten, öff - net  
O for God's great love we're plead - ing: Swing the



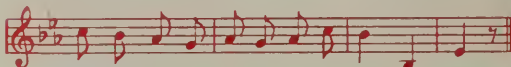
uns doch eu - re Hüt - ten. O nein, o nein!  
gate, our pray'r thus heed - ing! O no, no, no!



O las - set uns doch ein! Dos kann nicht  
But see, we can - not go! Yes, you must



sein. Wir wol - len dank - bar sein. Nein, es kann ein -  
go. O great the thanks we'd show. Did you hear? I



mal nicht sein. Drum geht nur fort, ihr kommt nicht 'rein.  
said that you must go and I will have it so.

2. Wer var der Tür?— Ein Weib mit seinem Mann.  
 Was wallt denn ihr?— Hört unsre Bitte an:  
 Lasset uns bei euch heut wohnen,  
 Gatt wird euch schon alles lohnen.  
 Was zahlt ihr mir?— Kein Geld besitzen wir,  
 Dann fahrt von hier!— O, öffnet uns die Tür!  
 Ei, macht mir kein Ungestüm!  
 Da packt euch, geht woanders hin!
2. (Inn.): Be off, strange pair!  
 (M. & J.): But whither, friend, we pray?  
 (Inn.): The caw stall, there.  
 (M. & J.): 'Tis true, we cannot pay.  
 Yes, we're going, but your hardness  
 Takes no heed of God's great goodness.  
 (Inn.): I've been mast fair.  
 (M. & J.): But to a cattle stall!  
 (Inn.): That's all your share.  
 (M. & J.): The lowliest place of all!  
 (Inn.): O be gone! You need no more,  
 And I would have you leave my door.

## Glocken Jodler - Bell Yodel

Austrian

*Swinging slowly*

Ho - da - ri ho - da - ro ho - da - ri - di -  
 Bim \_\_\_\_\_ Bim \_\_\_\_\_ Bim \_\_\_\_\_

ri - a - ho Ha - da - ri ho - da - ro ha - da -  
 Bom \_\_\_\_\_ Bom \_\_\_\_\_ Bom \_\_\_\_\_

1 2 *rit.*  
 ri - di - ri - a - ho ri - di - ri - a - ho.  
 Bom \_\_\_\_\_ Bim Bom \_\_\_\_\_ Bim.

From the singing of Inge Peinlich of Vienno, Austria.

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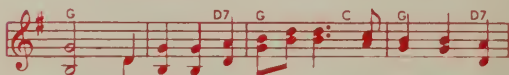
# Es wird scho glei dumpa

Now Darkness Soft Falling

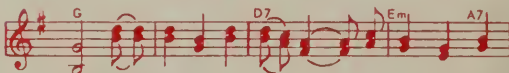
English by A. D. Z.



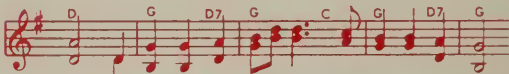
Es wird scho glei dum - pa, es wird scho glei  
The dark-ness soft fall - ing brings on-ward the



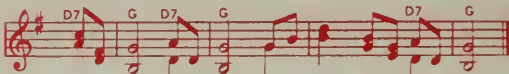
Nacht, drum kimm i zu dir — her, mein Hei - land auf  
night, So come I be - fore — Thee, my Sav - iour and



d'Wacht. Will sin - gan a Lia - dl — dem Lieb - ling, dem  
Light. To be sing - ing a lul - la - by to the loved One so



klaan, du magst ja net schla - fn, i hör di nur waan.  
small; Thou wouldst not be sleep - ing, I still hear Thee call.



Hei, hei, hei, hei, Schlaf süass, herz - liabs Kind!  
Hei, hei, hei, hei, Sleep sweet, dear - est Child!

2. Vergiss hiaz, a Kinderl, dein Kummer, dei Load,  
dass d' dada muasst leidn im Stall auf da Hood.  
Es ziern ja die Engerl dei Liegerstatt aus,  
mächt schöna nit sein drin an König sei Haus.

2. Forget now, O little One, discomfort and care  
That Thou in the manger must patiently bear;  
The angels adorning the place where you lie  
Bring beauty no King for his palace could buy.



3. Ja Kinderl, du bist holt im Kripperl so schen,  
mi ziemt, i kann nimma da weg von dir gehn.  
J wünsch dir von Herzen die süasseste Ruah,  
dö Engerln vom Himml, sö deckn di zua.
3. Ah yes, in that stable so lovely Thou art,  
O how from Thy good could I ever depart?  
To Thee, from my heart, do I wish all the best,  
As angels from heav'n do bring Thee sweet rest.

## 's Bibihendi - Little Chicken

Lower Austria



1. Wia i's bin auf d'Äl-ma au-fa gän-ga, häms ma
1. On the moun-tain ear-ly in the morn-ing, Some-thing



- wolln mei Bi-bi-hen-di fän-ga. Göl mei Bi-bi-hen-di,
- chased my chick-en with-out warn-ing! Woe, my ba-by-chick-en,



- göl Bi-bi; göl mei Bi-bi-hen-di, jetzt duckst di!
- woe, bi-bi; woe, my ba-by-chick-en, stay with me!

2. 's Hendi is am Ofn aufi gsprunga,  
hät si vobrennt sei Schnaberl und sei Zunga.  
Göl mei Bibihendi, göl Bibi,  
göl mei Bibihendi, jetzt bist hi!
3. Bin i's glei ins Stadtl eini-glaufn,  
wollt ma a neiches Bibihendi kaufn.  
Göl mei Bibihendi, göl Bibi,  
göl mei Bibihendi, jetzt duckst di!
2. Baby chick hopped from the windowsill,  
Lost a feather, broke its little bill!  
Woe, my baby chicken; woe, bibi;  
Woe, my baby chick is lost to me!
3. To the market ran I fast and quick, then,  
Just to buy myself another chicken.  
Oh, my baby chicken; oh, bibi;  
Now my baby chicken stays with me!

# Haidshi Bumbaidshi

English by Max Exner

Austrian Folk Song

A Lullaby



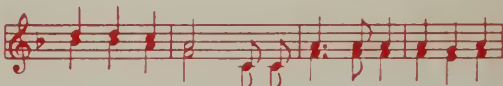
A-ba haid-schi bum-baid-schi schlaf lan-ge, es  
A-ba haid-schi bum-baid-schi sleep well now; Your



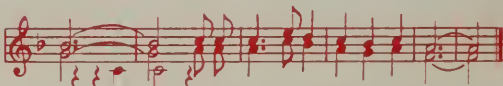
ist ja dei Muet-ter aus-gan-ge, sie ist ja aus-  
moth-er has some-thing to tell now; She's go-ing a-



gan-ge und kummt lang net hoam, und lässt dös kloa Bua-bei al-  
way and will be far from home, But she will not leave her boy-



laa net da - hoam. A-ba haid-schi bum-baid-schi, bum,  
ba - by a - lone.



bum, — A-ba haid-schi bumbaid-schi, bum, bum, —  
bum, bum.

- 2 Aba haid-schi bumbaid-schi schlaf süesse,  
die Engelein lasse di grüesse,  
si lasse di grüesse und lass'n di frag'n  
ob sie dös kloa Büabei umeinander soll'n trag'n.

Wort' und Weise aus dem bayrischen Wald

- 2 Aba haid-schi bumbaid-schi sleep on, then;  
Little angels will sing you a song then;  
They'll sing you a song and they'll hover around  
All begging to carry you gently around.

# The Spinner - Spinn-Spinn-Spinnerin

Franz Biabl

Fairly slow

Austrian Folk Melody

Spin, spin, spin-ner, spin! Gold-en wheel is whirl-ing.  
 Spinn-Spinn-Spin - ne - rin sitzt am gold - nen Ra - dl.

Spi

n,

On the spindle thread so silk-en For a loy-ette for my  
 Sei - dn - fa - dn auf der Spin - dl zu an Pfoa - dl fur mein

Ah,

Ah,

child-ren; Spin, spin, spin-ner, spin! Gold-en wheel is whirling.  
 Kin - dl. Spinn-Spinn-Spin - ne - rin, sitzt am gold - nen Ra - dl.

Spi

n,

2. Spin, spin, spinner, spin! Let no one disturb you.  
 Fingers flying and unshaking  
 Keep the silver thread from breaking;  
 Spin, spin, spinner, spin! Let no one disturb you.
3. Spin, spin, spinner, spin! Soon will come the weaver;  
 For my baby he'll be weaving  
 Cloth of softness past believing.  
 Spin, spin, spinner, spin! Saan will come the weaver.
4. Spin, spin, spinner, spin! Children hear you singing:  
 Half awake and half o-napping,  
 Little feet in time are tapping;  
 Spin, spin, spinner, spin! Children hear you singing.

English and alto part by Max Exner

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# Wia lustig ists in Winter

How Happy Is the Winter-time

From the Tirol



Wia — lu — stig ists in Win — ter, wia weards in  
How — hap — py is the win — ter — time, and how will



Sum — mer sein? Wann d'Senn — rin af die Al — ma treibt, ui,  
sum — mer be? With cows and sheep up — on the hills, the



da wirts lu — stig sein. Tri — hul — ja, tri — hul — ja, tri — di — ri — a  
gay — est time for me. Tri — hul — ja, tri — hul — ja, tri — di — ri — a



tri — di — a, tri — hul — ja, tri — hul — ja, tri — di — ri — a, tri — di — a.  
tri — di — a, tri — hul — ja, tri — hul — ja, tri — di — ri — a, tri — di — a.

2. Kimmt hiaz a anders Wetter,  
so schlaf ma aufn Feld,  
verkauf ma ünsre Bettar,  
da kriagt ma recht viel Geld.
2. When snow and ice do melt away  
And old man winter yields,  
I'll sell my bed and sleep instead  
Out in the open fields.
3. On Monday we'll be milking,  
On Tuesday rake the hay;  
On Wednesday we will sell the cheese,  
Because it's market-day.

English by Inge Peinlich



# Die Schneidergoass - The Tailor's Goat

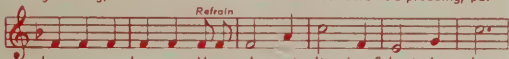
Austrian Folksong from the Tyrol



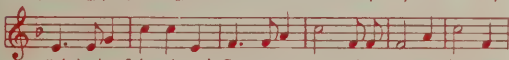
Die Goass, die hat a longs Paar Haxn, pst Haxn, pst  
The goat, he has long hoots, I'm guessing, pst guessing, pst



Hoxn, die broucht der Schnei-der zum Hasn aus - kro - xn, pst  
guessing, The toi - lor us - es when trou-sers he's pressing, pst



kro - xn, pst kra - xn, Aber du, mein lia - bes Schnei-der - lein,  
pressing, pst pressing, But tho toi - lars fine they say ore few,



möcht' i kao Schneider zu'n Dei-xi net sein. Aber du, mein lia-bes  
nev - er I'd sit on a ta - ble like you. But tho tai - lars fine, they



Schnei-der - lein, Schneider däs möcht' i net sein! Z'weg'n was?  
say are few, nev - er o toi - lor I'd be! Why nat?



Aber z'weg'n den  
O be - cause of gi - di, gi - di, ga - ri, meck meck, gi - di, ga - ri, meck



meck, gi - di, ga - ri meck meck Aber meck und meck mol.

2. Die Goass die hat a long Paar Horn, pst Horn, pst Horn,  
Die broucht da Schneider zum Knopflächer bohren, pst  
bohren, pst bohren.

2. The goat has sharp horns, oh this long, pst this long, pst  
this long.  
The tailor uses for buttonholes so strong, pst so strong,  
pst so strong.

" Meck, meck " - bleating of Goat.

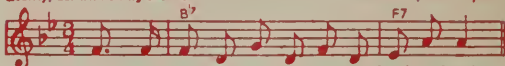
As sung by Inge Peinlich, of Vienna

# Die Holzknechtbuama

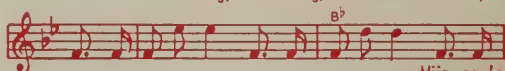
## The Lumberjacks

*Lustily, but with swing and flow*

*Austrian, from Styria*

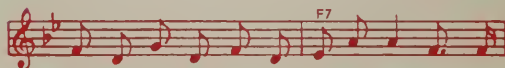


1. Ja, die Holz-knecht-bua-ma müs-sen fruh auf-stehn,  
 1. Ah, 'tis ear-ly ris-ing for the lum-ber-jacks,  
 2. Sel-ber koch-en, wasch-en, tuat der Holz-knecht-bua,  
 2. All his cook-ing, laun-d'ring, he him-self must do,

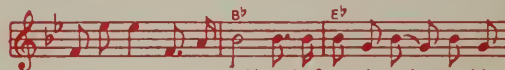


Hol-di-e-i-ri, hol-di-e-i-o,

Müs-sen's  
 To the  
 Fet-te  
 But good

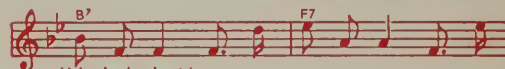


Hak-kerl neh-men und in Holz-schlag gehn;  
 for-est they must go with hea-vy ax; Hol-di-  
 Spa-tzn ess-n und an Trunk da-zua;  
 dum-plings may he eat and cof-fee brew;



e-i-ri, hol-di-o.

Wann die Sunn schön scheint und das  
 When the ax is cut-ting well in  
 Wann der Sunn-tag kimmt, da tuats brav  
 Then when Sun-day comes has he

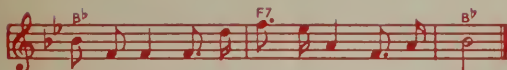


Hak-kerl schneidt,  
 sun-shine bright,  
 Geld ab-geb'n Hol-di-ri-a-ho, hol-di-  
 mo-ney fine,



ri-a-ho,

Hab'n die Holz-knecht-bua-ma halt die  
 Has the la-b'ring lum-ber-jack his  
 Kann der Holz-knecht-bua von Wein und  
 And on wine and steak he can af-



gröss-te Freud,  
best de-light, Hol-di - ri - di - o hol - di - o.  
Bra - te leb'n,  
ford to dine.

© 1959 Cooperative Recreation Service, Inc., Delaware, Ohio

## Unter der Lindn

Under the Linden

Kärnten, Austria



Un-ter der Lin - dn bin i gsös - sn, un-ter der  
Un-der the lin - den I was sit - ing Where I



Lin - dn sitz i gern, — do kan — ma, wanns recht  
of - ten find my seat; — So qui-et there when the



wind-still is, das — Herz klop-fn hearn, da kan — ma, wanns recht  
wind is still, You can hear your heart beat, So quiet there when the



wind - still is, das — Herz klop - fn hearn.  
wind is still, You can hear your heart beat.

2.

First a shadow on the meadow:  
Came a handsome fellow by,  
! His little hat cocked aside his head,  
But his smile a bit shy. :|

3.

Someone! tell me, someone say, —  
Shall I go? — Shall I stay? —  
! Sweet to my eyes is the smiling lad,  
And so lovely the day. :|

2.

Von der Seitn, von der Leitn,  
kimmt a scheans Büable her,  
! hats Hüatle auf der Seitn  
und schaut klon verzwick't her. :|

3.

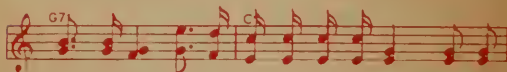
Hiaz möcht i halt wissn,  
soll i bleibn, soll i geohn;  
! das Büable is so liab  
und die Welt is so schean. :|

# Wenn der Guggu schreit

When the Cuckoo Calls



Wenn der Gug-gu schreit, oft is Lan-gis-zeit, hul-di-  
When the cuc-koo calls, Ear-ly Springtime falls, hul-di-



ri - dul-je, hul-di-tra-la-la-la-la, weard der  
ri - dul-je, hul-di-tra-la-la-la-la, All the



Schnee ver-gehn, wearn die Wies-lan grian, hul-di-ri - dul-je,  
snow will go, Mead-ows green will grow, hul-di-ri - dul-je,



hul-di-o! Ho-e tra-la-dja hol-de tra-la-la-la-dje,



hol-di-ri-e-ri hol-di-o! Ho-e o!

2. Ja und dann weards fein,  
wenn ma am Berg drobn sein,..  
Hallts van alle Wänd,  
wa frische Mahda send,..

On the mountains high  
Yes, with joy we'll cry:..  
Echoes ev'ry side  
Where fair maidens stride...

3. Und wennis herbstlan tuat,  
weardn die Gamslan guat, .  
schad, dass s Jager gait,  
vor do hobns koa Freid,..

When Fall winds are blown  
And the chamois' grown..  
Pity he must run  
From the hunter's gun...

4. Wennis im Winter schneibt,  
alls beim Ofen leit, .  
muass ma's a derleidn,  
bis 's an Zeltn schneidn,..

Through the Winter days  
By the fire one stays;..  
Must endure it here  
Till it's time to clear...

English by Janet E. Tabitt

© 1959 by Cooperative Recreation Service, Inc., Delaware, O.



# What Child Is This?

William C. Dix

*Moderato mf*

Old English Air

"My Lady Greensleeves"

Arr by Sir John Stainer

What Child is this, Who, laid to rest— On Ma-ry's  
Why lies He in such mean es-tate, Where ox and  
So bring Him in-cense, gold and myrrh, Come peasant,

lap— is sleep-ing? Whom an-gels greet with an-thems  
ass—are feed-ing? Good Christian, fear: for sin-ners  
king—to own Him; The King of kings sal-va-tion

sweet, While shep-herds watch are keep-ing?  
here— The si-lent Word is plead-ing: This, this is  
brings; Let lov-ing hearts en-throne Him.

Christ the King; Whom shepherds guard and an-gels sing:

Haste, haste to bring Him laud, The Babe, the Son of Ma-ry!

# Christmas Morning

Gdy Sie Chrystus Rodzi

X. Mioduszewski

Polish Carol



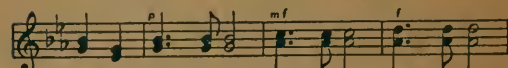
{ Je - sus' birth - day down - ing      Brings our  
Earth now leaves dark sad - ness,      Turns toward  
{ Gdy sie Chry - stus ro - dzi      I na  
Ciemna noc wja - sno - sci      Pro - mie -



Christ - mas mom - ing; } An - gel throngs that  
light and glad - ness. }  
swiat przy - cho - dzi. } A - nio - lo - wie  
ni - stej bro - dzi. }



gath - er o'er us      Wor - ship God in      hap - py  
sie ra - du - ja,      Pod - nie - bio - sa      wy - spie -



chor - us: Glo - ri - a,      glo - ri - a,      glo - ri - a,  
wu - ja: Glo - ri - a,      glo - ri - a,      glo - ri - a,



In ex - cel - sis      De - . . . o!  
In ex - cel - sis      De - . . . o!

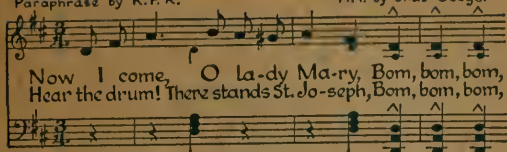
The Oplatek



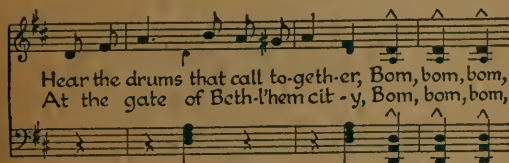
# The Drum Carol

Paraphrase by K. F. R.

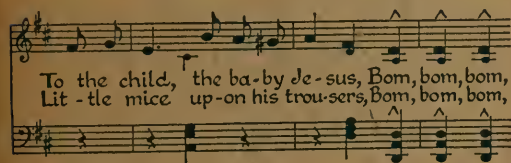
Chile  
Arr. by Chas. Seeger



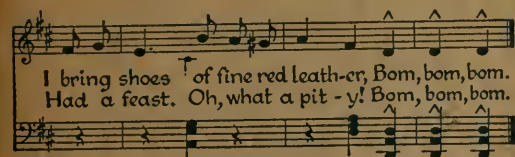
Now I come, O la-dy Ma-ry, Bom, bom, bom,  
Hear the drum! There stands St. Jo-seph, Bom, bom, bom,



Hear the drums that call to-gether, Bom, bom, bom,  
At the gate of Beth-l'hem cit-y, Bom, bom, bom,



To the child, the ba-by Je-sus, Bom, bom, bom,  
Lit-tle mice up-on his trou-sers, Bom, bom, bom,



I bring shoes of fine red leath-er, Bom, bom, bom.  
Had a feast. Oh, what a pit-y! Bom, bom, bom.

SPOKEN WITH CLAPPING RHYTHM:

Drum-ming for the ba-by, drum-ming mer-ri-ly,  
Há - ce - le bom - bi - to, há - ce - le bom, bom,

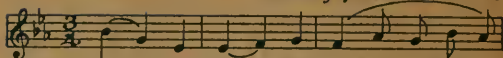
With his shoes so ti - ny, bright and red, you see.  
Con el za - pa - ti - to, con el za - pa - tón.

1 Señora doña María, ... 2. En el portal de Belén, ...  
yo vengo del otro lado, ... hay un nido de ratones, ..  
y al niño Jesus le traigo, .. y al patriarca San José, ..  
zapatito colorado, ... le han comido los calzones, ..

## Posada

Mexico

As Sung by Josefina Balderos



Joseph: Pray, give us lodging, kind sir, in sweet heaven's  
*San Jose En— nom-bre— del cie —*

Host: Do not stop here, for my house can-not be an

*Casero: A - qui no es me-son —*

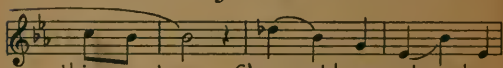


name; Wear-y my wife with our jour - ney

*lo os — pi - do — po - sa —*

inn. You may be ras-cals; you're stran-gers,

*si - gan a - - de - lan -*



this — day.

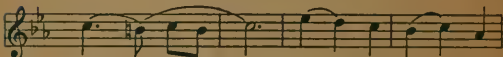
She must have rest and a

*— da pu - es no pue - de an -*

I — say.

Do not pro-voke me, I

*- - te yo - no pue - do*

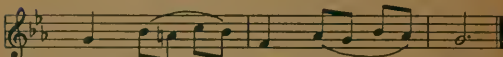


place — for her head. God will re-ward you, I

*dar — mi — es-po - sa a -*

wish — you no harm. Just move a-long on your

*a - brir — ne — sea al - gun*



know. Let — us — stay; let — us — stay!

*ma — da.*

way. On — your — way! On — your — way!

*tu - nan - - - te.*

San Jose:

No seas inhumano;

Tennos caridad.

Que el Dios de los cielos

Te lo premiara.

Mi esposa es Maria

Es Reina del Cielo,

Y madre va a ser

Del Divino Verbo.

Casero:

Ya se pueden ir

Y no molestar.

Porque si me enfado

Los voy a apalear.

Eres tu Jose?

Tu esposa es Mario?

Entren, perigrinos,

No los conocia.





# Whence, O Shepherd Maiden?

Whence, O shep-herd maid-en, Whence come you?

Whence, O shep-herd maid-en, Whence come you?

'I come from the man - ger, Walk-ing on my way;

Noth-ing ev-er stran-ger Seen with-in my day.'

2. What saw you there, maiden? What saw you?  
What saw you there, maiden? What saw you?  
'I saw lying cradled There a tiny child,  
In the new straw huddled—Softly it was piled.
3. Was he fair then, maiden? Was he fair?  
Was he fair then, maiden? Was he fair?  
'Fairer than the moon is, Fairer than the sun,  
Never in the world was Fairer child shone on.'
4. Nothing more then, maiden? Nothing more?  
Nothing more then, maiden? Nothing more?  
'Mary, holy mother, Nursing babe at breast,  
Joseph holy father, With the cold oppressed.'

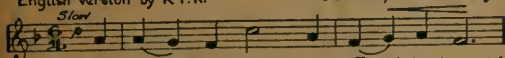
5. Nothing more then, maiden? Nothing more?  
 Nothing more then, maiden? Nothing more?  
 'Three young cherubs lately Come from heaven above,  
 Singing praise sedately Of eternal love.'

From "Canadian Folk Songs," Collected by J. Murray Gibbon.  
 By permission J. M. Dent & Sons, Ltd., London and Toronto.

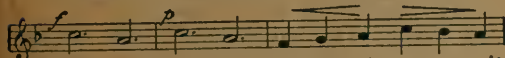
## Susanni

English version by K F.R.

German, 14th Century



1. *Vom Him-mel hoch, o Englein, kommt!*  
 1. From heav-en high, bright an-gels, come!  
 2. His in-stru-ment let each one bring:



*Ei - a! Ei - a! Su-san-ni, su-san-ni;*



*Kommt, singt und klingt, kommt, pfeift und*  
*su-san-ni! Come, sing and play, come, pipe and*  
*A lute, a harp, sweet vi - o -*



*trombt!*  
*drum! Hal-le - lu-ja! Hal-le - lu-ja!*  
*lin!*



*Von Je - sus singt, und Ma-ri-a.*  
*Of Je - sus sing, and Ma-ri-a.*

3. 'Tis heav'nly music you must play, ...  
 For heaven's child is here to-day....  
 4. Sing peace to men the world around, ...  
 Let praise to God fore'er resound....  
 2. *Kommt ohne Instrumenten nit, ...*  
*bringt Lauten, Harfen, Geigen mit!...*  
 3. *Hier muss die Musik himmlisch sein, ...*  
*weil dies ein himmlisch Kindelein....*  
 4. *Singt Fried den Menschen weit und breit, ...*  
*Gott Preis und Ehr in Ewigkeit....*

# Joyful All Sing!

A. D. Z.

Czech, Arr. by A. D. Z.



Christ, the Lord, to-day is born!  
He of whom the pro-phets told, Joy-ful all sing!  
God and man in Him are one,



Love-ly rose on Christmas morn!  
Comes like shep-herd to his fold, Joy-ful all sing!  
Love and truth to earth have come,



From a lin-eage ho-ly, Though in man-ger



low-ly, Christ is born our Lord and King!



Tune and prose translation from Edward Niecek of the University of Texas.  
Copyright by A. D. Z.

## Sing 'round the World

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Canada.....	30	Germany.....	31
Chile.....	27	Latin.....	1
China.....	..2	Mexico.....	28
Czech.....	32	Poland.....	26
England.....	25	Ukraine.....	4

## OLD FAVORITES

### SILENT NIGHT

Silent night, holy night, All is calm, all is bright;  
Round yon Virgin Mother and Child!  
Holy Infant, so tender and mild,  
Sleep in heavenly peace, Sleep in heavenly peace.

### JOY TO THE WORLD

Joy to the world! the Lord is come:  
Let earth receive her King;  
Let every heart prepare Him room,  
|: And heaven and nature sing, :|  
And heaven, and heaven and nature sing.

### O COME, ALL YE FAITHFUL

O come, all ye faithful, joyful and triumphant,  
O come ye, O come ye to Bethlehem!  
Come and behold Him, born the King of angels!  
|: O come, let us adore Him, :|  
O come, let us adore Him, Christ the Lord.

### THE FIRST NOEL

The first Noel, the angel did say,  
Was to certain poor shepherds in fields as they lay;  
In fields where they lay keeping their sheep,  
On a cold winter's night that was so deep.  
Noel, Noel, Noel, Noel,  
Born is the King of Israel.

Dedicated to  
World Refugee Children  
and their mothers.

All proceeds from the sale of this book go to refugee aid through the American Friends Service Committee. This Quaker organization is working with Algerian refugees in North Africa, Chinese refugees in Hong Kong, Arab refugees in the Middle East, and Hungarian and other refugees in Austria. The book appropriately includes 15 songs recently recorded by Inge Peinlich, formerly on the staff of AFSC's Vienna Center.



50 World Around Carols — \$5.00  
10 Books with 7 in. LP — \$2.00









*Little Book  
of Carols*

# LITTLE BOOK OF CAROLS

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Two-color illustrations by Marjory Anderson, Sedberg, Yorkshire, England, made especially for this book. Other drawings by Mary Rogers, Pine Mountain, Kentucky.

Revised edition, 1960

COOPERATIVE RECREATION SERVICE, Inc.  
Delaware, Ohio

# Christmas Eve

Norwegian

Arr. by Fortien Vålen

I am so hap-py on Christ-mas eve,  
They told the shep - herds as they watched  
Jeg er så glad hver ju - le-kveld,

The night when Christ — was born, — That  
The son of God — had come; — That  
For da blev Je - sus födt; — Da

night when an - gels from on high Filled  
he did sleep — in Beth-le'm's ställ, Their  
lys - te stjer - nen som en sol, Og

all the air — with song. —  
King, the prom - ised one. —  
eng - ler sang — så sött. —

From JULE SALMER

Norsk Notestik &amp; Forlag, Oslo



## Susani

English version by K. F. R.

Kölner Gesangbuch, 1623

*Slow p*

1. Vam Him - mel hoch, o Eng - lein, kommt!  
 1. From heav - en high, bright an - gels, come!  
 2. His in - stru - ment let each one bring:

*f*

Ei - a! Ei - a! Su - sa - ni, su - sa - ni,

Kommt, singt und klingt, kommt, pfeift und  
 su - sa - ni! Come, sing and play, come, pipe and  
 A lute, a harp, sweet vi - a -

*trambt!*  
*drum!*  
*lin!*

Hal - le - lu - ja! Hal - le - lu - ja!

Van Je - sus singt, und Ma - ri - a.  
 Of Je - sus sing, and Ma - ri - a.

3. 'Tis heav'nly music you must play, . . .  
 For heaven's child is here today. . . .

4. Sing peace to men the world around, . . .  
 Let praise to God fare'er resound. . . .

"Susani" - "Rejoice ye" (from Hebrew "sus," to rejoice.)

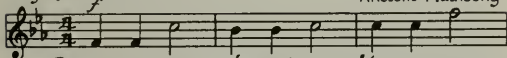




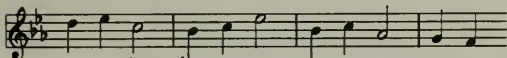
## On This Day

Trans. by M. L. May  
Eng. by K. F. R.

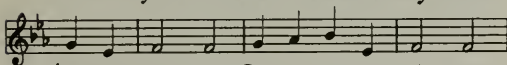
Ancient Plainsong



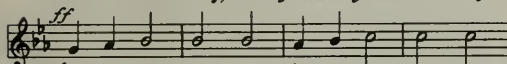
*Per - son - ent ho - di - e Vo - ces pu -*  
On this day, let songs ring! Sweet and clear;  
Cat - tle stall was his bed, Fra-grant hay  
Wise - men three came to lay Rich - est gifts



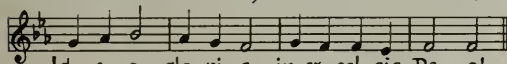
*er - u - lae, Lau - dan - tes ju - cun - de Qui no -*  
chil - dren sing. Praise the babe, Christ, the king, Born of  
for his head, Ra - diant star shep - herds led On this  
in the hay. That same star showed the way To the



*bis est na - tus, Sum - mo De - o da - tus.*  
maid - en low - ly, Son of God most ho - ly.  
night of won - der, Sa - tan's pow'r to sun - der.  
Prince of Glo - ry; An - gels sang his sto - ry.



*Id - e - o - o - o, id - e - o - o - o,*



*Id - e - o glo - ri - a in ex - cel - sis De - o!*

Latin text and melody from *PIAE CANTIONES*, the Plainsong and Mediaeval Music Society. Permission J. Curwen and Sons, Ltd.

# The Merry Bells All Ring

Eng. by K.F.R.

14th Century German Carol

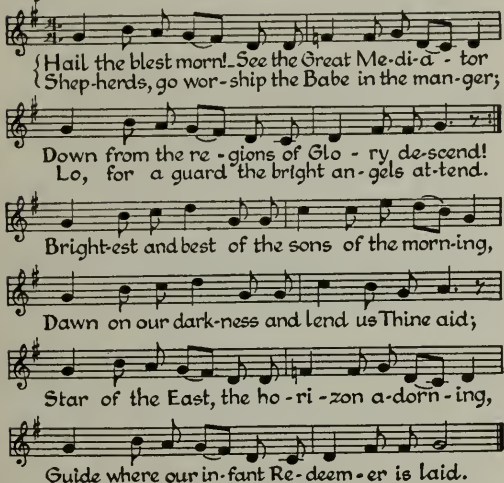
While the mer-ry bells all ring Glad-some car-ols  
 let us sing; Now is born our heav'n-ly king, God's  
 sign of love, The babe, the son of Ma-ry.  
 Born is the bo-by on this ho-ly day, On  
 this ho-ly day in Is-ro-el, As to Ma-ry it  
 was fore-told by Gob-ri-el. Ei-o,  
 ei-o, Je-sus now is born the son of  
 Ma-ry. Su-so, su-so,  
 su-so, Je-sus, bless-ed one.

Ei-o (Eye-ah) Susa (Soo-zoh)

# Brightest and Best

Reginald Heber, 1783-1826

Kentucky Folk Hymn



{ Hail the blest morn! - See the Great Me-di-a - tor  
Shep-herds, go wor-ship the Babe in the man-ger;  
Down from the re-gions of Glo-ry de-scend!  
Lo, for a guard the bright an-gels at-tend.  
Bright-est and best of the sons of the morn-ing,  
Dawn on our dark-ness and lend us Thine aid;  
Star of the East, the ho-ri-zon a-dorn-ing,  
Guide where our in-fant Re-deem-er is laid.

2

Cold on His Cradle the dew-drops are shining,  
Low lies His head with the beasts of the stall;  
Angels adore Him in slumber reclining,  
Maker and Monarch and Savior of all.

3

Shall we not yield Him in costly devotion,  
Odors of Edom, and offerings divine,  
Gems of the mountain and pearls of the ocean,  
Myrrh from the forest, and gold from the mine?

4

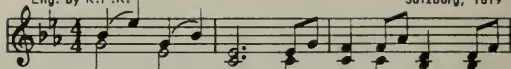
Vainly we offer each ample oblation,  
Vainly with gifts would His favor secure;  
Richer by far is the heart's adoration,  
Dearer to God are the prayers of the poor.

Kentucky version as sung by Mrs. Rachel Ritchie. Known in numerous shaped-note collections as "Star in the East".

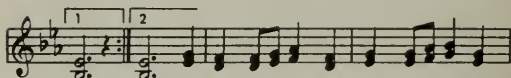
## Still, Still

Eng. by K.F.R.

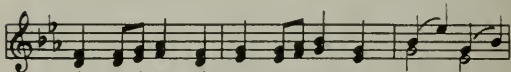
Salzburg, 1819



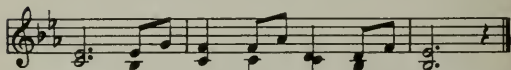
1. Still, still, still, weil's Kind-lein schla-fen  
1. Still, still, still, for Je-sus goes to



will! will! Ma-ri-a tut es wie-der sin-gen,  
sleep! sleep! See now how Ma-ry sings and holds him;



ih-re keu-sche Brust dann brin-gen, still, still,  
To her breast she gent-ly folds him, Still, still,



still, weil's Kind-lein schla-fen will!  
still, for Je-sus goes to sleep.

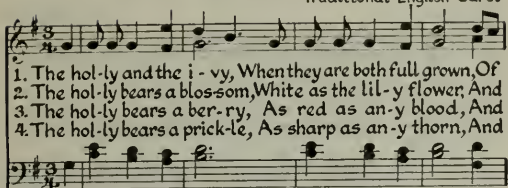
2. Sleep, sleep, sleep, my lovely baby, sleep!  
The angel choir, its music ringing,  
O'er thy bed is softly winging.  
Sleep, sleep, sleep, my lovely baby, sleep!
3. Great, great, great God's love to all mankind!  
From heaven's throne, down heaven's highway  
God has come to walk earth's byway.  
Great, great, great God's love to all mankind!



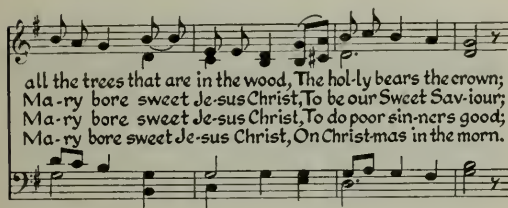


# The Holly and the Ivy

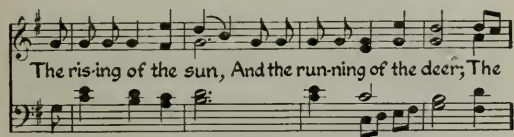
Traditional English Carol



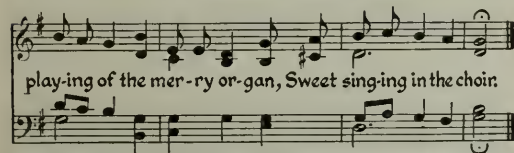
1. The hol-ly and the i - vy, When they are both full grown, Of  
 2. The hol-ly bears a blos-som, White as the lil-y flower, And  
 3. The hol-ly bears a ber-ry, As red as an-y blood, And  
 4. The hol-ly bears a prick-le, As sharp as an-y thorn, And



all the trees that are in the wood, The hol-ly bears the crown;  
 Ma-ry bore sweet Je-sus Christ, To be our Sweet Sav-iour;  
 Ma-ry bore sweet Je-sus Christ, To do poor sin-ners good;  
 Ma-ry bore sweet Je-sus Christ, On Christ-mas in the morn.



The ris-ing of the sun, And the run-nig of the deer; The



play-ing of the mer-ry or-gan, Sweet sing-ing in the choir.

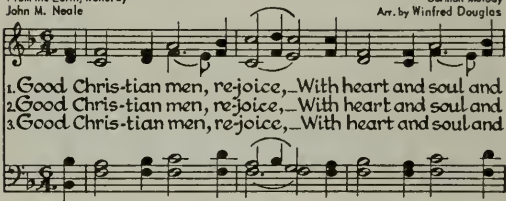
Stanzas 2, 3, and 4 should be sung by different solo voices.



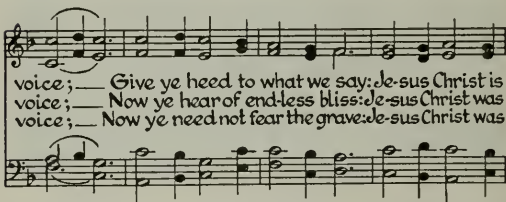
# Good Christian Men, Rejoice

From the Latin, trans. by  
John M. Neale

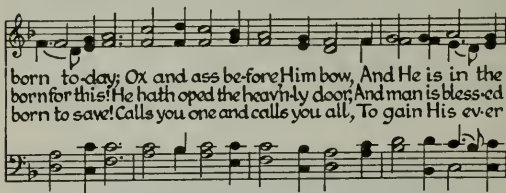
German Melody  
Arr. by Winfred Douglas



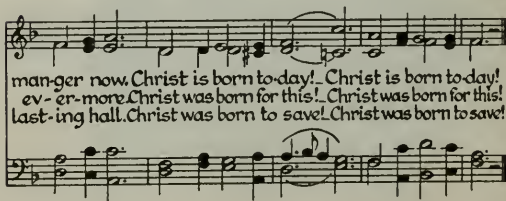
1. Good Chris-tian men, re-joyce, \_ With heart and soul and  
2. Good Chris-tian men, re-joyce, \_ With heart and soul and  
3. Good Chris-tian men, re-joyce, \_ With heart and soul and



voice; \_ Give ye heed to what we say: Je-sus Christ is  
voice; \_ Now ye hear of end-less bliss: Je-sus Christ was  
voice; \_ Now ye need not fear the grave: Je-sus Christ was



born to-day; Ox and ass be-fore Him bow, And He is in the  
born for this! He hath oped the heavn-ly door; And man is bless-ed  
born to save! Calls you one and calls you all, To gain His ev-er



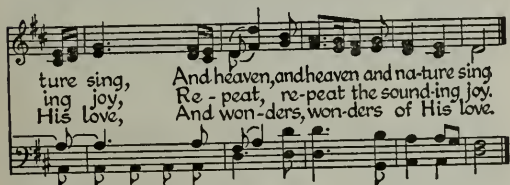
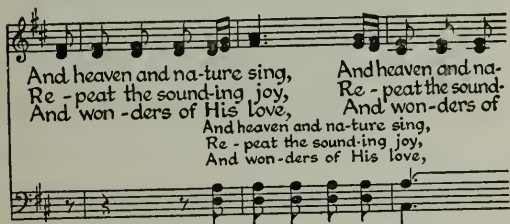
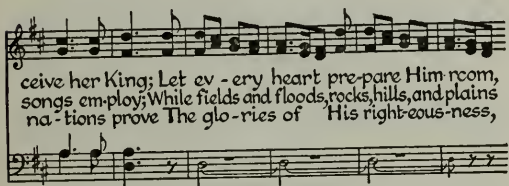
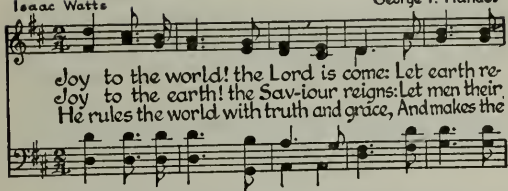
man-ger now. Christ is born to-day! \_ Christ is born to-day!  
ev-er-more. Christ was born for this! \_ Christ was born for this!  
last-ing hall. Christ was born to save! Christ was born to save!

## Joy to the World

ANTIOCH

Isaac Watts

George F. Handel



And heaven and na-ture sing.  
Re - peat the sound-ing joy.  
And won - ders of His love.

## The First Noel

Old English Carol

Traditional Melody

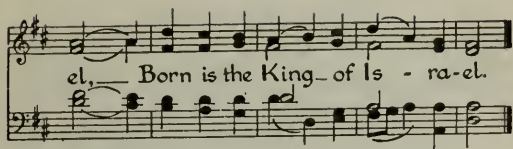
The first—No-el the an-gel did say,  
They look-ed up and saw— a star

Was to cer-tain poor shepherds in fields as they lay;  
Shin-ing in— the east,— be-yond— them far;

In fields— where they lay keep-ing their sheep,  
And to— the— earth it gave— great light,

On a cold win-ter's night— that was— so deep.  
And— so it con-tin-ued both day and night.

No-el,— No-el, No-el, No-



3

And by the light of that same star  
Three wisemen came from country far;  
To seek for a king was their intent,  
And to follow the star wherever it went.

4

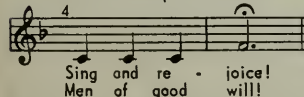
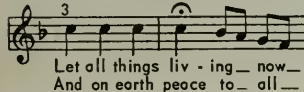
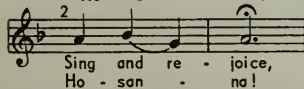
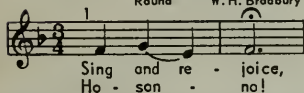
This star drew nigh to the northwest,  
O'er Bethlehem it took its rest,  
And there it did both stop and stay,  
Right over the place where Jesus lay.

5

Then entered in those wisemen three,  
Full reverently upon the knee,  
And offered there, in His presence,  
Their gold and myrrh and frankincense.

## Sing and Rejoice

Round W. H. Bradbury

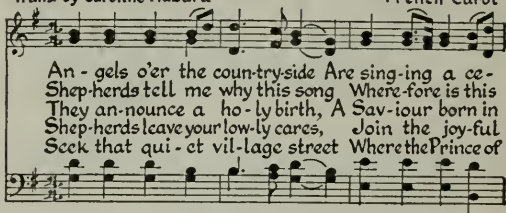




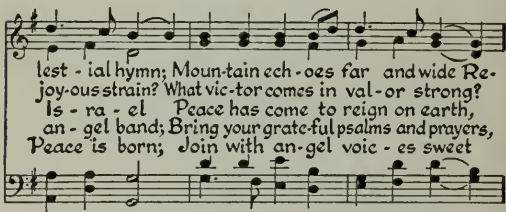
# The Angels' Song

Trans. by Caroline Hazard

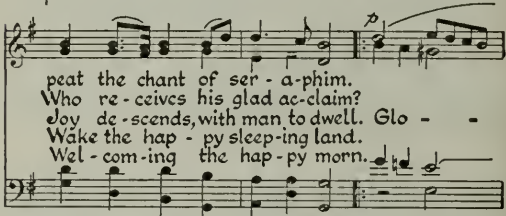
French Carol



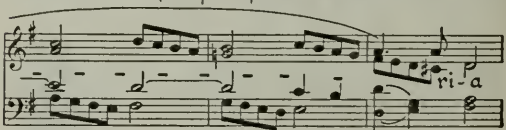
An - gels o'er the coun-try-side Are sing-ing a ce-  
 Shep-herds tell me why this song Where-fore is this  
 They an-nounce a ho-ly birth, A Sav-iour born in  
 Shep-herds leave your low-ly cares, Join the joy-ful  
 Seek that qui-et vil-lage street Where the Prince of



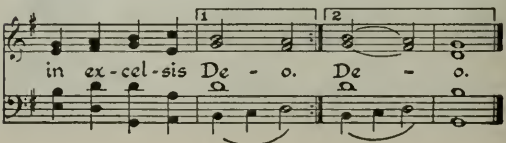
lest - ial hymn; Moun-tain ech-oes far and wide Re-  
 joy-ous strain? What vic-tor comes in val-or strong?  
 Is - ra - el Peace has come to reign on earth,  
 an - gel band; Bring your grate-ful psalms and prayers,  
 Peace is born; Join with an-gel voic-es sweet



peat the chant of ser-a-phim.  
 Who re-ceives his glad ac-claim?  
 Joy de-scends, with man to dwell. Glo - -  
 Wake the hap-py sleep-ing land.  
 Wel-com-ing the hap-py morn.



ri-a



in ex-cel-sis De-o. De-o.



## Polish Carol

Trans. by Edmund and  
Virginia Lukaszewski

Arr by Bliss Wiant

*Slowly*

An - gels from heav-en sang a thrill-ing psalm,  
They found the Sav-iour with His moth-er mild,

Wa - king the shep - herds from their drow-sy calm;  
Laid in the man - ger, In - fant Je-sus Child.

*Faster*

Rise ye shep-herds, hur-ry on-ward, Greet the new-born  
Bow ye shep-herds to the Christ King, Bring to Him your

*much slower*

Son of Da - vid, King Em-man-u - el.  
hum-ble off-'ring, King Em-man-u el.

## Stars of Ice

T'ien Ching - Fu  
Trans. by Bliss WiantChinese Carol  
Fan T'ien-hsiang (Bliss Wiant)

Yi lun ming yueh, shu tien han hsing Ying chao  
Stars of ice, wheel of moon-light bright, Shine on  
Dies the song, stars and moon gent-ly fade, Shep-herds  
Learn-ed men from far east - ern lands Kneel be-

yang shen se ju yin Shu wei mu jen  
sheep with sil - v'ry light; Hum-ble shep-herds  
leap for ver - y joy; Leave their qui-et flocks  
fore the Ho - ly Child, Bring a-bun-dant gifts,

ho ai ho ch' - in Wei tso ts'ao ti hsu han  
chat-ting cir-cled round, Sit con-tent on gras - sy  
home-ward quick-ly fly, Wor-ship then the Ho - ly  
rare, lux - u - ri - ant, Crowd the age-worn vil - lage

wen. Chi kuang ts'an lan ke sheng sse mang  
heights; Sud - den light! Hark, the an - gels sing!  
Boy, Won-drous news thru the streets re - sounds,  
inn. Miles on miles had they come to a-dore;

Mu jen fu fu e ch'ieh ching yun chung t'ien shih  
Shep-herds crouch in awe. Mid the clouds the  
Glad prais-es fill ev'ry home. Poor man's Sav-iour,  
No dis-tance seemed too far. Bound-less, sav-ing,

## Stars of Ice - Continued

pao kao t'ung sheng Shen tzu yi sheng Po - li - hung  
 an-gels pro-claim: God's Son is born in Beth - le - hem.  
 peas - ant's Friend, Comes to - day to Beth - le - hem.  
 peace - ful love Now has come to Beth - le - hem.

-From PAGODA © 1946 by C. R. S., Delaware, Ohio



## Christmas Lullaby

Hindustani

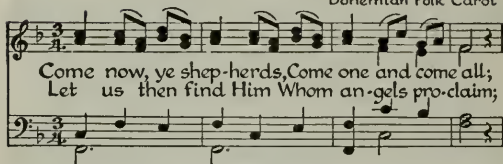
Mu - ba - rak mun yun go - ti, Aur Ye - su ko su -  
 The bless-ed moth-er's sing-ing, Her Je - su gent - ly  
 la - ti, Job us ka nind na a - ti, Di -  
 rock - ing; — Sleep is long in com - ing, But  
 lo - sa yun di - la - ti. — Na ro,  
 now his eyes are clos - ing. — "Hush now,  
 na ro, du la - re Ye - su so ja.  
 sleep now! My Je - su, take — your rest now."

© 1956 by Cooperative Recreation Service, Inc., Delaware, Ohio

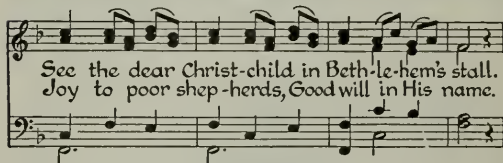
## Come, Ye Shepherds

*Kommet ihr Hirten*

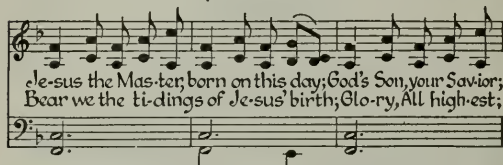
Bohemian Folk Carol



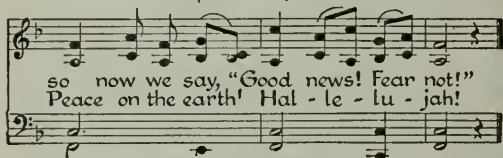
Come now, ye shep-herds, Come one and come all;  
Let us then find Him Whom an-gels pro-claim;



See the dear Christ-child in Beth-le-hem's stall.  
Joy to poor shep-herds, Good will in His name.



Je-sus the Mas-ter; born on this day; God's Son, your Savior;  
Bear we the ti-dings of Je-sus' birth; Glo-ry, All high-est;



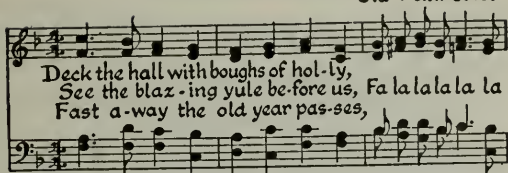
so now we say, "Good news! Fear not!"  
Peace on the earth! Hal - le - lu - jah!



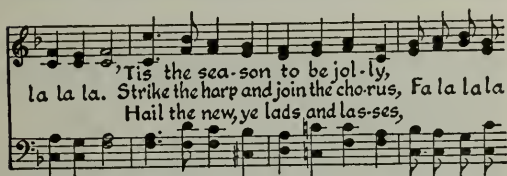


## Deck the Hall

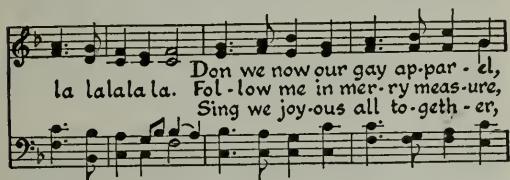
Old Welsh Carol



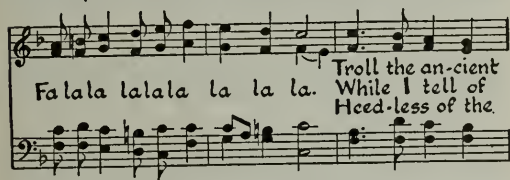
Deck the hall with boughs of hol-ly,  
See the blaz-ing yule be-fore us, Fa la la la la  
Fast a-way the old year pas-ses,



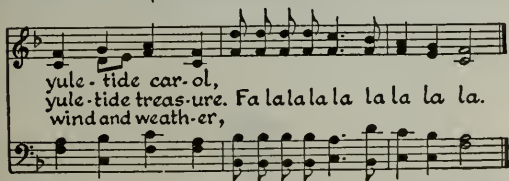
'Tis the sea-son to be jol-ly,  
la la la. Strike the harp and join the cho-rus, Fa la la la  
Hail the new, ye lads and las-ses,



Don we now our gay ap-par-el,  
la la la la la. Fol-low me in mer-ry meas-ure,  
Sing we joy-ous all to-geth-er,



Fa la la la la la la la. Troll the an-cient  
While I tell of  
Heed-less of the.



yule-tide car-ol,  
yule-tide treas-ure. Fa la la la la la la la.  
wind and weath-er,

## Joyful All Sing!

A. D. Z.

Czech

Christ, the Lord, to-day is born!  
He of whom the pro-phets told, Joy-ful all sing!  
God and man in Him are one,

Love - ly rose on Christmas morn!  
Comes like shep-herd to his fold, Joy-ful all sing!  
Love and truth to earth have come,

*mp* From a lin-eage ho - ly, *pp* Though in man-ger

*f* low - ly, Christ is born our Lord and King!

Tune and prose translation from Edward Micek of the University of Texas.  
Copyright by A. D. Z.



# O Little One

S. Scheidt, 1650

Harmonized by J. S. Bach

O Lit - tle One sweet, O Lit - tle One mild, Thy  
 O Lit - tle One sweet, O Lit - tle One mild, With  
 O Lit - tle One sweet, O Lit - tle One mild, In

Fa - ther's pur - pose Thou hast — ful - filled; Thou  
 joy Thou hast — the whole world filled; Thou  
 Thee Love's beau - ties are, all — dis - tilled: Then

cam'st from heaven to mor - tal ken, E -  
 cam - est here from heaven's do - main, To  
 light in us Thy love's bright flame, That

qual to be with us poor men, O  
 bring men com - fort in their pain, O  
 we may give Thee back the same, O

Lit - tle One sweet, O Lit - tle One mild.  
 Lit - tle One sweet, O Lit - tle One mild.  
 Lit - tle One sweet, O Lit - tle One mild.

# Bring a Torch, Jeannette, Isabella

French Carol

*p*

Bring a torch, Jean-nette, Is-a-bel-la, Bring a  
Qui-et all nor wak-en Je-sus, Qui-et  
Come and see with-in the sta-ble, Come and

*mf*

torch and quick-ly run. Christ is born, good  
all and whis-per low. Si-lence all, and  
see the Ho-ly one, Come and see the

folk of the vil-lage, Christ is born and Ma-ry's  
gath-er a-round Him, Talk and noise might wak-en  
love-ly Je-sus, White His brow, His cheeks are

*p*

call-ing, Ah! Ah! Beau-ti-ful is the  
Je-sus, Hush! Hush! Qui-et-ly now He  
ros-y. Hush! Hush! Qui-et-ly now He

*pp*

Moth-er, Ah! Ah! Beau-ti-ful is Her Son.  
slum-bers, Hush! Hush! Qui-et-ly now He sleeps.  
slum-bers, Hush! Hush! Qui-et-ly now He sleeps.





## Go Tell It on the Mountain

Jubilantly

Negro Spiritual

Go tell it on the moun - tain,  
Tell it on the moun - toin

O - ver the hills and ev - 'ry - where, - Go tell it on the

moun - tain that Je - sus Christ is - a - born.  
Tell it on the moun - tain

1. When I was a sin - ner, I prayed both night and day: I  
2. When I was a seek - er, I sought both night and day; I  
3. He made me a watch - man up - on the cit - y wall; And

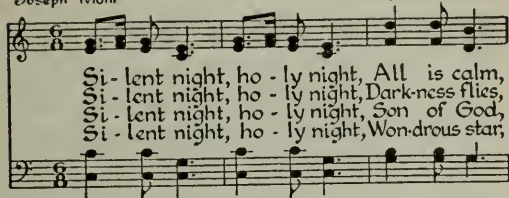
asked the Lord to help me, and He showed me the way. —  
asked my Lord to help me, and He taught me to pray. —  
if I am a Chris - tian, I am the least of oll. —

D.C.

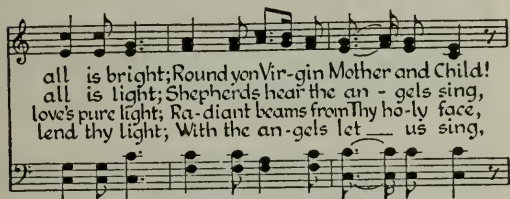
# Silent Night

Joseph Mohr

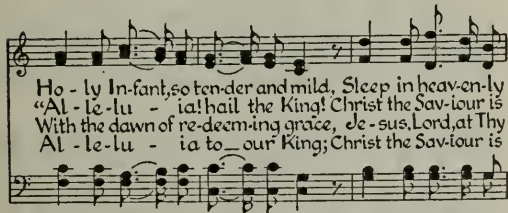
Franz Gruber



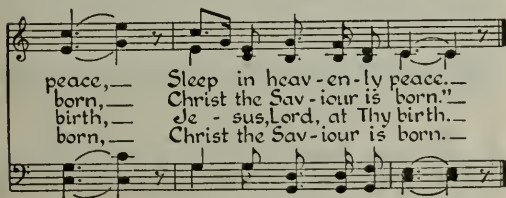
Si - lent night, ho - ly night, All is calm,  
 Si - lent night, ho - ly night, Dark-ness flies,  
 Si - lent night, ho - ly night, Son of God,  
 Si - lent night, ho - ly night, Won-drous star,



all is bright; Round yon Vir-gin Mother and Child!  
 all is light; Shepherds hear the an - gels sing,  
 love's pure light; Ra-diant beams from Thy ho-ly face,  
 lend thy light; With the an-gels let — us sing,



Ho - ly In-fant, so ten-der and mild, Sleep in heav-en-ly  
 "Al - le - lu - ia! hail the King! Christ the Sav-iour is  
 With the dawn of re-deem-ing grace, Je - sus, Lord, at Thy  
 Al - le - lu - ia to — our King; Christ the Sav-iour is

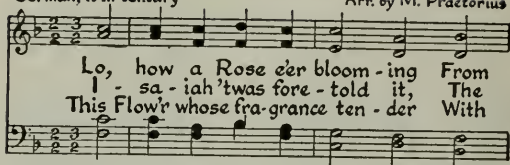


peace, — Sleep in heav - en - ly peace. —  
 born, — Christ the Sav - iour is born. —  
 birth, — Je - sus, Lord, at Thy birth. —  
 born, — Christ the Sav - iour is born. —

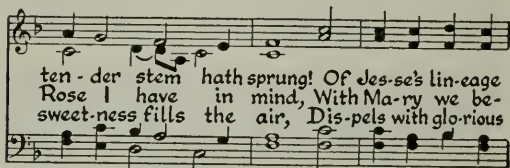
## Lo, How a Rose

German, 15th century

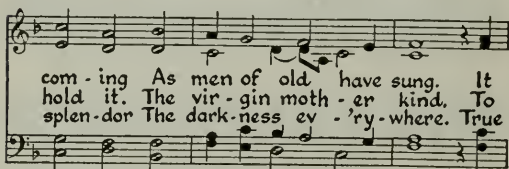
Arr. by M. Praetorius



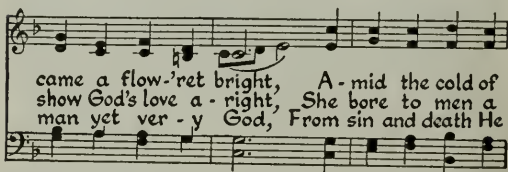
Lo, how a Rose e'er bloom - ing From  
I - sa - iah 'twas fore - told it, The  
This Flow'r whose fra-grance ten - der With



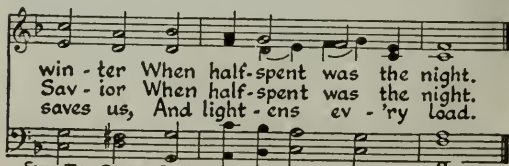
ten - der stem hath sprung! Of Jes-se's lin-eage  
Rose I have in mind, With Ma-ry we be-  
sweet-ness fills the air, Dis-pels with glo-rious



com - ing As men of old have sung. It  
hold it. The vir - gin moth - er kind. To  
splen-dor The dark-ness ev - 'ry - where. True



came a flow-'ret bright, A - mid the cold of  
show God's love a - right, She bore to men a  
man yet ver - y God, From sin and death He

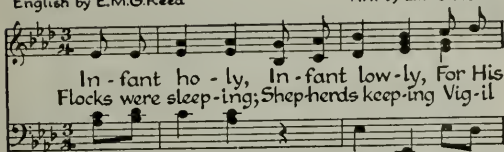


win - ter When half-spent was the night.  
Sav - ior When half-spent was the night.  
saves us, And light - ens ev - 'ry load.

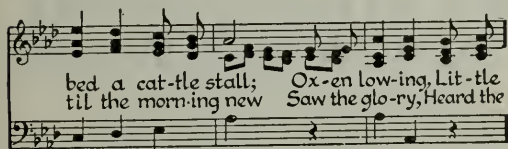
# Infant Holy

English by E.M.G.Reea

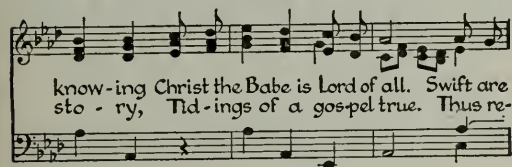
Polish Carol  
Arr. by E.M.G.Reed



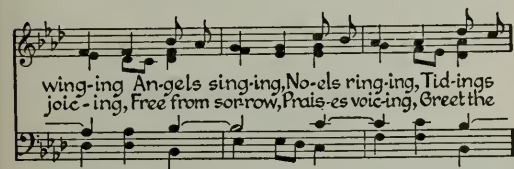
In - fant ho - ly, In - fant low - ly, For His  
Flocks were sleep - ing; Shep - herds keep - ing Vig - il



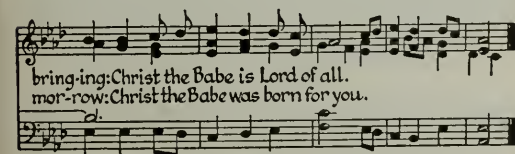
bed a cat - tle stall; Ox - en low - ing, Lit - tle  
til the morn - ing new Saw the glo - ry; Heard the



know - ing Christ the Babe is Lord of all. Swift are  
sto - ry, Tid - ings of a gospel true. Thus re -



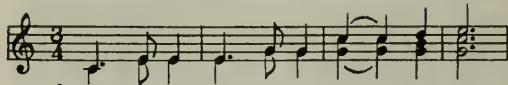
wing - ing An - gels sing - ing, No - els ring - ing, Tid - ings  
joic - ing, Free from sorrow, Prais - es voic - ing, Greet the



bring - ing: Christ the Babe is Lord of all.  
mor - row: Christ the Babe was born for you.

## Gloria

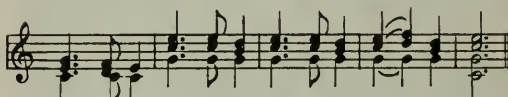
Austrio



1. Glo - ri - a, Glo - ri - a, Gott in der Höh,  
 1. Glo - ri - a, Glo - ri - a, Lord God on High;  
 2. Glo - ri - a, Glo - ri - a, Glo - ri - a,



sing - en die En - ge - lein, sing - en so  
 An - gels a - round His feet Sing - ing so  
 Glo - ri - a, Glo - ri - a, Glo - ri - a,



lieb und fein: Glo - ri - a, Glo - ri - a, Gott in der Höh.  
 won-drous sweet: Glo - ri - a, Glo - ri - a, Lord God on High!  
 Glo - ri - a, Glo - ri - a, Glo - ri - a, Glo - ri - a!

From the singing of Inge Peinlich. English by Max Exner

© 1959 by Cooperative Recreation Service, Inc., Delaware, O.

## Heaven's Gate Has Opened

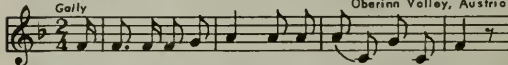
Es hat si' heut eröffnet

Eng. by Inge Peinlich

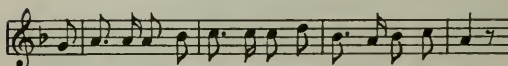
Gaily

Shepherds' Christmas Song

Oberinn Valley, Austria

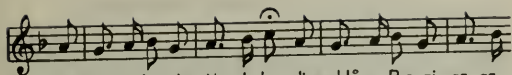


Es hât si' heut er - öff - net dâs himm - li - sche Tor,  
 Now heaven's gate has o - pened; we hear the joyaus shout;

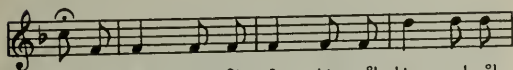


dâ ku - ge - len die En - ge - len gânz hau - fn - weis her - vor;  
 See an - gel boys and an - gel girls a - roll - ing in and out!

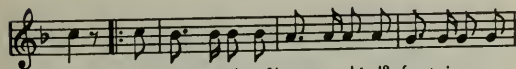




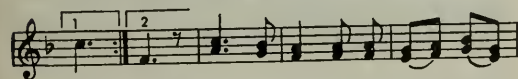
die Bua-ma-lan, die Ma-do-lan, die schlä-gn Pur-zi-ga-ga-  
For ev 'ry boy and ev 'ry girl is som-er-sault-ing in o



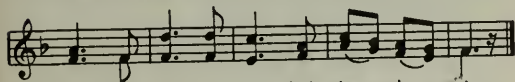
lan, mäl au - fi mäl ä - bi, mäl hin und mäl  
whirl, first up and then down and now here and now



her, mäl ü-ber-schi mäl un-ter-schi, däs freut si um-so-  
there - Sa grace-ful-ly and joy-ous-ly they're turn-ing every-



mehr. mehr. Hal - le - lu - ja, hal - le - lu -  
where. where.



jo, hal - le - lu - ja, hal - le - lu ja.

2. Geh veitele mir wollen die Gscheiteren sein!  
wir betn s'Kinderl on im Ochsen-Krippelein:  
geh Biabale, wäs willst denn hām?  
"Willst eppa wäs von unserm Krām?  
willst Äpfel oder Birnen oder Nuss'n oder Kas-  
willst Zwetschpin oder Pflaumen oder sonst o  
sölles Gfrass?"

2. Now, friends, let's get together to be the first of all  
Ta find and see the holy child a-lying in the stall:  
"Say, little boy, so gay and sweet,  
Da you want anything to eat?  
Some apples or pears or some nuts and some cheese,  
Or porridge full of plums and any other fruit you please?"

# O Come, O Come, Emmanuel

Latin, 12th century  
Trans. by Rev. John M. Neale, 1851

Veni Emmanuel  
Plain song, 13th century

1. O come, O come, Em-man - u - el, And ran-som  
2. O come, Thou Day-spring, come and cheer Our spir-its  
3. O come, Thou Key of Da - vid, come, And o-pen

cap-tive Is - ra - el, That mourns in lone-ly  
by Thine ad - vent here; Dis-purse the gloom-y  
wide our heav-en - ly home; Make safe the way that

ex - ile here Un-til the Son of God ap-  
clouds of night, And death's dark shad-ows put to  
leads on high, And close the path to mis - er-

pear.  
flight. Re-joice! Re-joice! Em-man - u - el  
y.

Shall come to thee, O Is - ra - el!

# The Friendly Beasts

Robert Davis

Traditional 12th Century

Arr. by William Shirley

1. Je-sus, our broth-er, strong and good, was humbly born in a  
 2. "I," said the don-key, shaggy and brown, "I carried His mother  
 3. "I," said the cow, all white and red, "I gave Him my manger  
 4. "I," said the sheep with cur-ly horn, "I gave Him my wool for a

sta-ble rude. The friend-ly beasts a-round Him stood,  
 up-hill and down, I carried her safe-ly to Beth-le-hem town.  
 for his bed, I gave Him my hay, to pil-low His head."  
 blan-ket warm, He wore my coat on Christ-mas morn."

Je-sus, our broth-er, strong and good.  
 "I," said the don-key, shag-gy and brown.  
 "I," said the cow, all white and red.  
 "I," said the sheep with cur-ly horn. raf-ters high. So

5. "I," said the camel, yellow and black,  
 "Over the desert upon my back,  
 I brought Him a gift in the Wise Man's pack."  
 "I," said the camel, yellow and black.
6. "I," said the dove from the rafters high,  
 "I cooed Him to sleep that He should not cry,  
 We cooed Him to sleep, my mate and I."  
 "I," said the dove from the rafters high.
7. So ev'ry beast, by some good spell,  
 In the stable dark was glad to tell  
 Of the gift he gave Immanuel.  
 The gift he gave Immanuel.

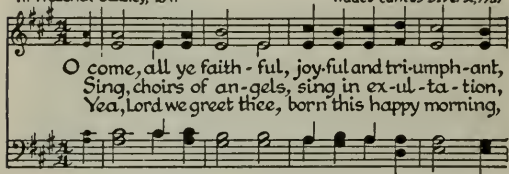
Used by permission H. W. Gray Co., N. Y.

# O Come, All Ye Faithful

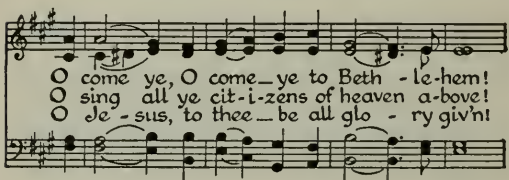
ADESTE FIDELIS

Latin Hymn, 18th Century  
Tr. Frederick Oakeley, 1841

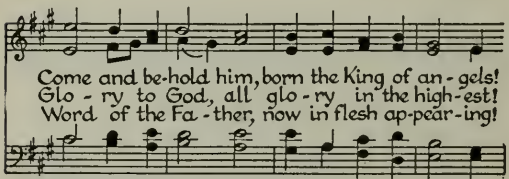
Wade's *Cantus Diversi*, 1761



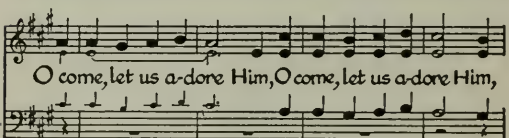
O come, all ye faith - ful, joy - ful and tri - umph - ant,  
Sing, choirs of an - gels, sing in ex - ul - ta - tion,  
Yea, Lord we greet thee, born this happy morning,



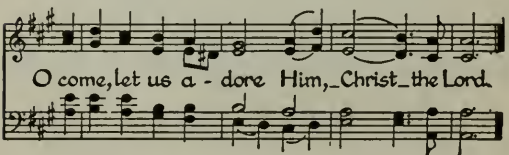
O come ye, O come - ye to Beth - le - hem!  
O sing all ye cit - i - zens of heaven a - bove!  
O Je - sus, to thee - be all glo - ry giv'n!



Come and be - hold him, born the King of an - gels!  
Glo - ry to God, all glo - ry in the high - est!  
Word of the Fa - ther, now in flesh ap - pear - ing!



O come, let us a - dore Him, O come, let us a - dore Him,

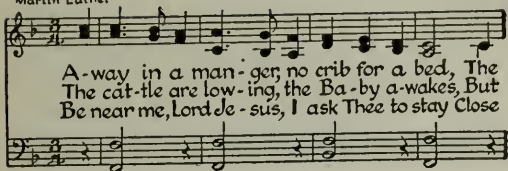


O come, let us a - dore Him, - Christ - the Lord

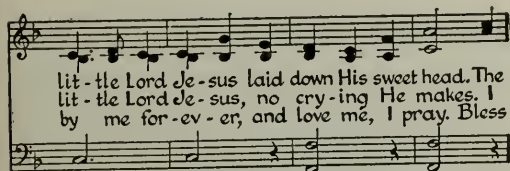
# Away in a Manger

Ascribed to  
Martin Luther

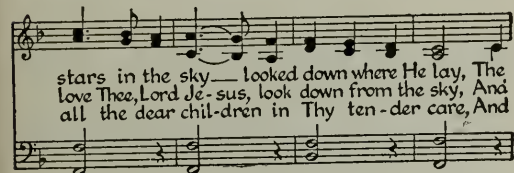
Carl Müller



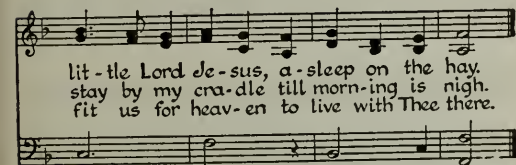
A-way in a man-ger; no crib for a bed, The  
The cat-tle are low-ing, the Ba-by a-wakes, But  
Be near me, Lord Je-sus, I ask Thee to stay Close



lit-tle Lord Je-sus laid down His sweet head. The  
lit-tle Lord Je-sus, no cry-ing He makes. I  
by me for-ev-er, and love me, I pray. Bless



stars in the sky— looked down where He lay, The  
love Thee, Lord Je-sus, look down from the sky, And  
all the dear chil-dren in Thy ten-der care, And



lit-tle Lord Je-sus, a-sleep on the hay.  
stay by my cra-dle till morn-ing is nigh.  
fit us for heav-en to live with Thee there.

The charm of an old carol lies precisely in its having been true to the period in which it was written, and those which are alive to-day retain their vitality because of this sincerity; for imitations are always sickly and short-lived. A genuine carol may have faults of grammar, logic, and prosody; but one fault it never has—that of sham antiquity.

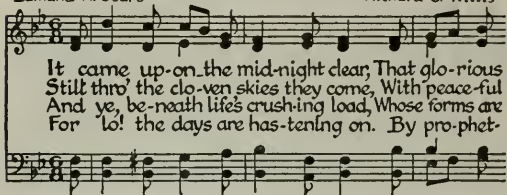
—The Oxford Book of Carols



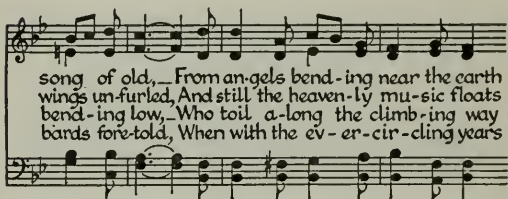
# It Came upon the Midnight Clear

Edmund H. Sears

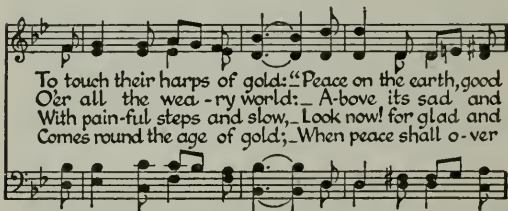
Richard S. Willis



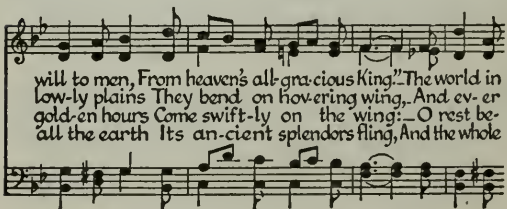
It came up-on the mid-night clear, That glo-rious  
Still thro' the clo-ven skies they come, With peace-ful  
And ye, be-neath life's crush-ing load, Whose forms are  
For lo! the days are has-tening on. By pro-phet-



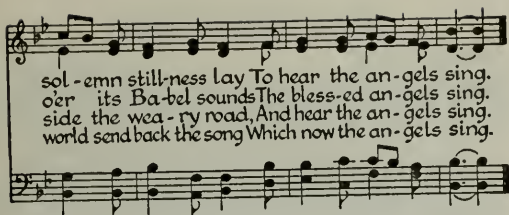
song of old, - From an-gels bend-ing near the earth  
wings un-furled, And still the heav-en-ly mu-sic floats  
bend-ing low, - Who toil a-long the climb-ing way  
bards fore-told, When with the ev-er-cir-cling years



To touch their harps of gold: "Peace on the earth, good  
O'er all the wea-ry world: - A-bove its sad and  
With pain-ful steps and slow, - Look now! for glad and  
Comes round the age of gold; - When peace shall o-ver



will to men, From heav-en's all-gra-cious King." The world in  
low-ly plains They bend on hover-ing wing, And ev-er  
gold-en hours Come swift-ly on the wing: - O rest be-  
all the earth Its an-cient splendors fling, And the whole

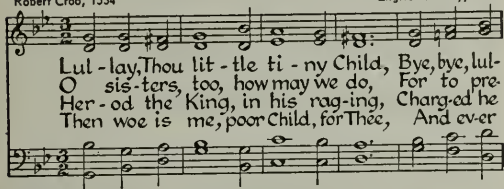


sol - emn still-ness lay To hear the an-gels sing.  
o'er its Ba-bel sounds The bless-ed an-gels sing.  
side the wea - ry road, And hear the an-gels sing.  
world send back the song Which now the an-gels sing.

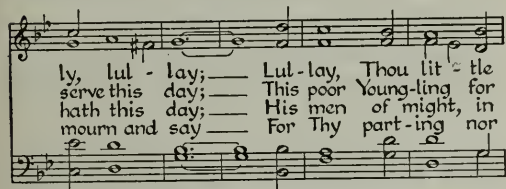
## The Coventry Carol

Robert Croo, 1534

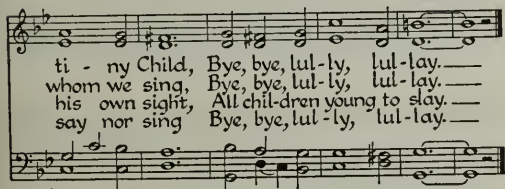
English Melody, 1591



Lul - lay, Thou lit - tle ti - ny Child, Bye, bye, lul -  
O sis - ters, too, how may we do, For to pre -  
Her - od the King, in his rag - ing, Charg - ed he  
Then woe is me, poor Child, for Thee, And ev - er



ly, lul - lay; — Lul - lay, Thou lit - tle  
serve this day; — This poor Young - ling for  
hath this day; — His men of might, in  
mourn and say — For Thy part - ing nor



ti - ny Child, Bye, bye, lul - ly, lul - lay. —  
whom we sing, Bye, bye, lul - ly, lul - lay. —  
his own sight, All chil - dren young to slay. —  
say nor sing Bye, bye, lul - ly, lul - lay. —

Arr. by T. O. K. and G. C.

# What Child Is This?

William C. Dix

*Moderato mf*

Old English Air

"My Lady Greensleeves"

Arr by Sir John Stainer

What Child is this, Who, laid to rest— On Ma-ry's  
Why lies He in such mean es-tate, Where ox and  
So bring Him in-cense, gold and myrrh, Come peasant,

lap— is sleep-ing? Whom an-gels greet with an-thems  
ass— are feed-ing? Good Christian, fear: for sin-ners  
king—to own Him; The King of kings sal-va-tion

sweet, While shep-herds watch are keep-ing?  
here— The si-lent Word is plead-ing: This, this is  
brings; Let lov-ing hearts en-throne Him.

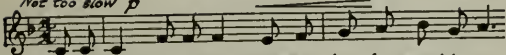
Christ the King; Whom shepherds guard and an-gels sing:

Haste, haste to bring Him laud, The Babe, the Son of Ma-ry!

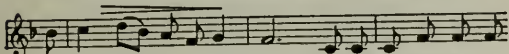
# Twelve Days of Christmas

English Folk Song

*Not too slow p*



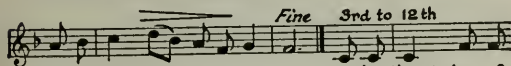
On the first day of Christmas my true love sent to me



A par-tridge in a pear tree. On the second day of



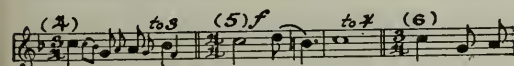
Christ-mas my true love sent to me Two tur-tle doves



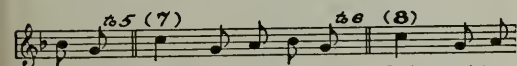
and a par-tridge in a pear tree. On the third day of  
On the fourth...etc.



Christ-mas my true love sent to me Three French hens;



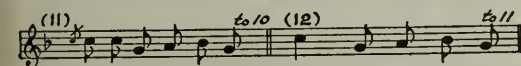
Four call-ing birds; Five gold rings; Six geese a-



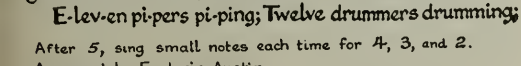
lay-ing; Seven swans a-swimming; Eight maids a-



milk-ing; Nine la-dies dance-ing; Ten lords a-leap-ing;



E-lev-en pi-pers pi-ping; Twelve drummers drumming;



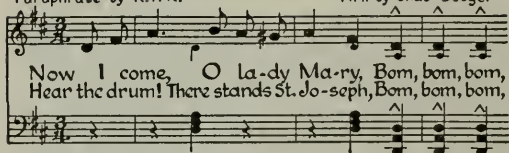
After 5, sing small notes each time for 4, 3, and 2.

Arranged by Frederic Austin.

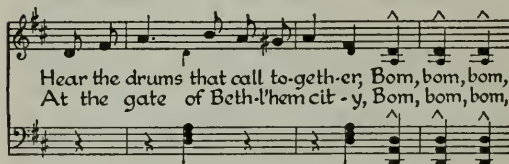
Published by Novello & Co., Ltd. Used by permission.

# The Drum Carol

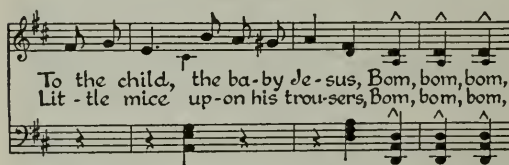
Paraphrase by K.F.R.

Chile  
Arr. by Chas. Seeger


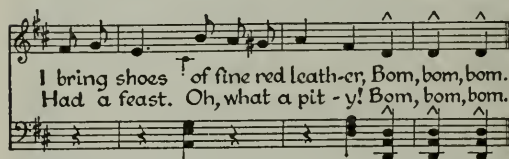
Now I come, O la-dy Ma-ry, Bom, bom, bom,  
Hear the drum! There stands St. Jo-seph, Bom, bom, bom,



Hear the drums that call to-geth-er, Bom, bom, bom,  
At the gate of Beth-l'hem cit-y, Bom, bom, bom,



To the child, the ba-by Je-sus, Bom, bom, bom,  
Lit-tle mice up-on his trou-sers, Bom, bom, bom,



I bring shoes of fine red leath-er, Bom, bom, bom.  
Had a feast. Oh, what a pit-y! Bom, bom, bom.

SPOKEN WITH CLAPPING RHYTHM:

Drum-ming for the ba-by, drum-ming mer-ri-ly,  
Há-ce-le bom-bi-to, há-ce-le bom, bom,

With his shoes so ti-ny, bright and red, you see.  
Con el za-pa-ti-to, con el za-pa-tón.

1. Señora doña María, ... 2. En el portal de Belén, ...  
yo vengo del otro lado, ... hay un nido de ratones, ..  
y al niño Jesus le traigo, .. y al patriarca San José, ..  
zapatito colorado, ... le han comido los calzones, ..



# Beauty Around Us

CRUSADERS' HYMN

B. S. Ingemann

Silesian Folk Tune

A - ges are com ing,

Beau - ty a-round us, Glo - ry a - bove us,  
First to the shep - herds, Sweet - ly the an - gels  
A - ges are com - ing, Roll on and van - ish,

Chil - dren shall fol - low where fa - thers have

Love - ly is earth and the smil - ing skies;  
Sang it at mid - night, a song of morn:  
Chil - dren shall fol - low where fa - thers passed;

trod.

Never our pil - grim song, joy - ful, heav - en - born,

Sing - ing, we pass a - long, Pil - grims up on our way Thru  
"Glo - ry to God on high! Peace and goodwill to men, To -  
Nev - er our pil - grim song, Joy - ful and heavenborn, Shall

shall cease while time and moun - tains last.

these fair lands of par - a - dise.  
day is Christ, our Sav - ior, born."  
cease while time and moun - tains last. A - men.

Trans by S. D. Rodholm

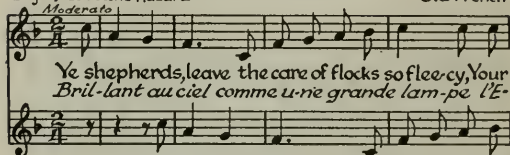
Descant by W. F. Miller

# Ye Shepherds, Leave Your Flocks

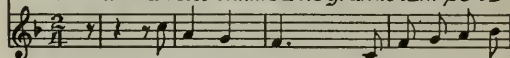
ARRANGED AS A CANON

Eng. by Caroline Hazard

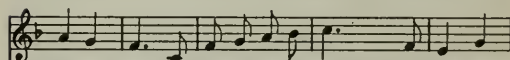
Old French

*Moderato*

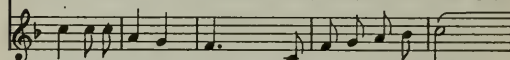
Ye shepherds, leave the care of flocks so flee-cy, Your  
*Bril-lant au ciel comme u-ne grande lam-pe l'E-*



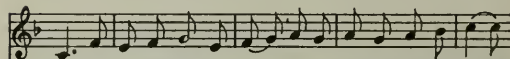
Ye shep-herds, leave the care of flocks so  
*Bril-lant au ciel comme u-ne grande*



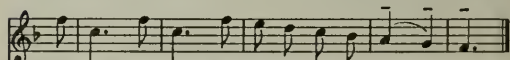
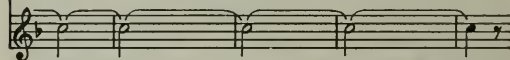
shepherd crook And softly running brook, And change your  
*toile est la e-clairant le che-min. Et les ber-*



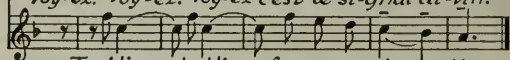
flee-cy, Your shepherd crook And soft-ly running brook,—  
*lam-pe l'E-toile est la e-clairant le che-min.—*



tears to joy profound and sing-ing. O come in ad-o-ra-tion,  
*gers du seuil noir de leurs ten-tes la montrent de la main.—*



To Him, to Him who brings you con-so-la - tion.  
*Voy-ex! Voy-ex! Voy-ex c'est le si-gnal di-vin!*



To Him, to Him, for con-so-la - tion.  
*Voy-ex! Voy-ex! c'est le si-gnal di-vin!*

Ye will find Him  
Lie cradled in a stable.  
A tender child,  
In darkest midnight cold.  
O love most great  
We own thy mighty pow'r:  
The love that comes to keep;  
He is the shepherd of His sheep.

Spirit divine  
To whom all things are possible,  
Pierce our heart's night  
With thine own living light;  
Move us to praise.  
We praise thee for Thy mercy,  
For God Himself hath given  
New life to make our earth a heaven.



# Sing Now, O Adam!

Trans. by R. G. Katsunaff

Ukrainian, Harm. by R. G. K.

1. Sing now, O Ad - am, songs full of glad-ness,  
2. "Glo - ry to God" the an - gels are sing-ing,

The first system of the song features two staves in G major (one sharp) and 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The first staff contains the vocal line with two verses of lyrics. The second staff contains the piano accompaniment.

O moth-er Eve, dis - pel all your sad-ness.  
Ti - dings of Je - sus' birth they are bring-ing;

The second system continues the melody and accompaniment. The vocal line in the first staff includes the lyrics, and the piano accompaniment is in the second staff.

He, whom you all have so long ex-pect-ed;  
He, who from Heav-en came here to save us,

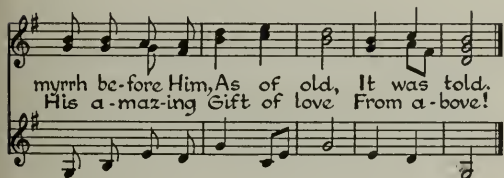
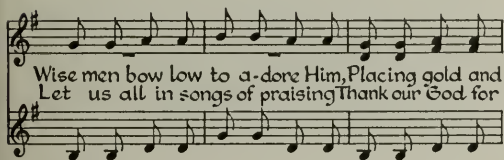
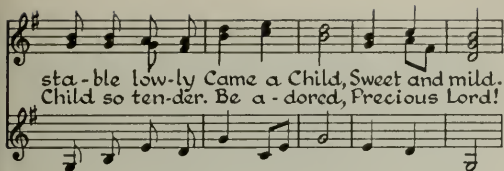
The third system continues the melody and accompaniment. The vocal line in the first staff includes the lyrics, and the piano accompaniment is in the second staff.

He, whom of all the Lord has e-lect-ed:  
Though in a man-ger — yet Life He gave us.

The fourth system continues the melody and accompaniment. The vocal line in the first staff includes the lyrics, and the piano accompaniment is in the second staff.

This day to a vir - gin ho - ly In a Beth - l'em  
Lo! a bright star in its splendor Shines up-on this

The fifth system concludes the song. The vocal line in the first staff includes the lyrics, and the piano accompaniment is in the second staff.







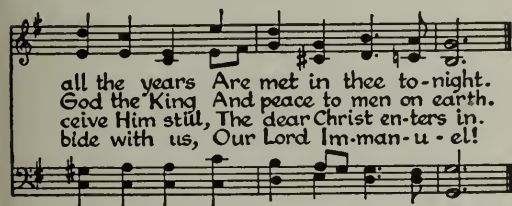
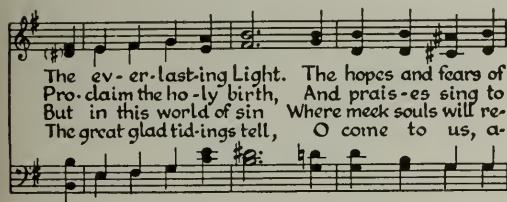
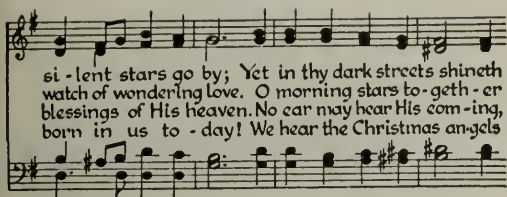
## ○ Little Town of Bethlehem

Phillips Brooks

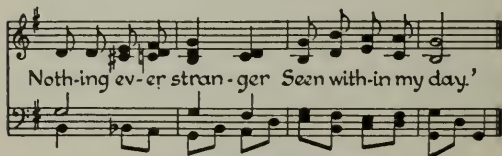
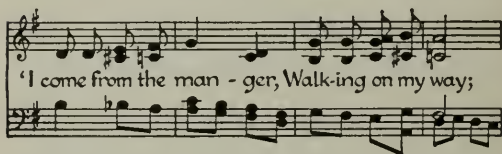
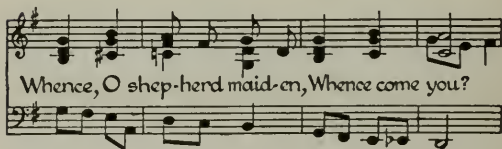
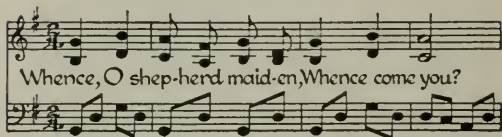
Lewis H. Redner

○ lit-tle town of Beth-le-hem, How still we see thee  
 For Christ is born of Ma - ry And gathered all a-  
 How si-lent-ly, how si-lent-ly The wondrous gift is  
 ○ ho - ly Child of Beth-le-hem! De-scend to us, we

lie! A - bove thy deep and dream-less sleep The  
 bove, While mor-tals sleep, the an - gels keep Their  
 given! So God in-parts to hu-man hearts The  
 pray; Cast out our sin, and en - ter in, Be



# Whence, O Shepherd Maiden?



2. What saw you there, maiden? What saw you?  
What saw you there, maiden? What saw you?  
'I saw lying cradled There a tiny child,  
In the new straw huddled—Softly it was piled.
3. Was he fair then, maiden? Was he fair?  
Was he fair then, maiden? Was he fair?  
'Fairer than the moon is, Fairer than the sun,  
Never in the world was Fairer child shone on.'
4. Nothing more then, maiden? Nothing more?  
Nothing more then, maiden? Nothing more?  
'Mary, holy mother, Nursing babe at breast,  
Joseph holy father, With the cold oppressed.'

5. Nothing more then, maiden? Nothing more?  
 Nothing mere then, maiden? Nothing more?  
 'Ox and ass were there too, Close up to the stall,  
 Breathing their warm air to Little Babe and all.'
6. Nothing more then, maiden? Nothing more?  
 Nothing more then, maiden? Nothing more?  
 'Three young cherubs lately Come from heaven above,  
 Singing praise sedately Of eternal love.'

From "Canadian Folk Songs," Collected by J. Murray Gibbon.  
 By permission J. M. Dent & Sons, Ltd., London and Toronto.

## Go to Bethlehem

BAGPIPE CAROL

Czech

Come and go to Beth-le-hem, Du-e dai,— du-e dai,—

du - e dai— da; There we'll find Je-sus mild,

In His cra-dle, lit-tle Child, There we'll find

Ma-ry mild, By His cra-dle, lit-tle Child.

From P.L.H. Arr. by L.D.



## Christmas Yodel

*Very slowly* Austrian

Tjo tjo-i - ri ti-ri-ia tjo tjo-i - ri ti-ri-ia

tjo tjo - i - ri - di ri - di tjo - i - ri.

Sung in Sterzing, Tyrol, for Christmas 1830.

**CHARMING CAROLS** of ten nations on LP 25..From  
pages 3-4-5-6-8; 15-16-17-20; 28-39-38; 40-42-48 .  
Informal Music, Delaware, Ohio -\$1









# MELODIES of a CHRISTMAS not so long ago

A Picture Story  
by Eric  
Hanson

**C**ome the first of December  
Christmas music  
begins to edge out the songs  
of the "TOP 40" on  
the Radio.

Sleigh bells ring - are ya listenin'?

**O**n T.V., everybody  
from Perry Como to  
The Muppets hosts their own  
holiday  
Special.

And each favorite  
Christmas song and carol  
brings with it cherished  
memories of  
Christmases  
gone by.

1955?  
It hardly  
seems  
possible!

That's  
your  
Dad!  
where?

**O**h there's no place like home  
for the Holidays!

**T**o those who never tire of  
those old, familiar Christmas  
songs (and those not-so-olden days)  
we dedicate these pages.

E.H.



**T**he Christmas season at home always began in Mom's kitchen as the smell of baking spritz (and the sound of Mom's singing) filled the house.

När Julemorgon  
glimmar

**D**ad in his Workshop

**T**he birds' Christmas was full of song and chatter.

**T**here were other things hidden in the upstairs closet too!

Sooner or later (usually sooner) the Christmas records were brought down from the upstairs closet to be played over and over and over!

CHRISTMAS in SCANDINAVIA

AXEL STORDAHL  
PERRY COMPTON

WINTER WONDERLAND

The Ray Charles Singers

note the ears

BING CROSBY

CHRISTMAS

George Greeley at the piano

**T**he NUTCRACKER SUITE performed by LEOPOLD STOKOWSKI and his orchestra

(the records were red vinyl!)

"If I hear 'Jingle Bells' one more time I think I'll scream!"

"Away in a Manger" (Lisa's favorite carol)

JINGLE BELLS!  
JINGLE BELLS

FH



At school everyone practiced carols for the Christmas pageant

and made Christmas decorations for the classroom.

Paper Snowflakes

Paper Chains

The big night came a week before Christmas.

Si-i-lent Night! Ho-o-ly Night!

they sound like angels!

MRS. ROREM  
SECOND GRADE

Up on the housetop  
reindeer "paws"

Sing nicely

Our teacher in the wings

There were still special gifts to be made

Tommy, who forgot his lines

Pa-rum-pa-pum I thought this was the best pageant ever!

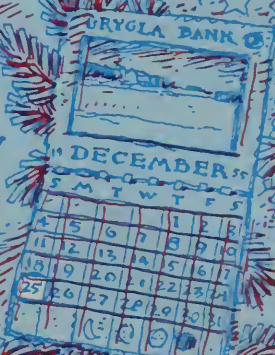
Trivet made from milk bottle caps

Paperweight for Dad's desk

We wish you a merry Christmas

Caroling up to the 5th & 6th grade classrooms

Suddenly it was only a couple of days before Christmas.





ly over!

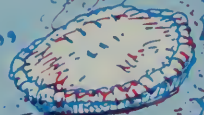
Joy to the world!

The last present wrapped

The familiar carols made Christmas Eve services much easier for a kid to sit through.

A blue-toned illustration of four people with surprised expressions. From left to right: a man with a bow tie, a woman with long hair, a man with a red headband, and a woman with glasses. They are all looking forward with wide eyes and open mouths. The background is filled with dense, scribbled lines.

And "Oh, for the Christmas Pie!"









Garden of Eden  
From an original painting by  
Kathy Jakobsen  
Courtesy of Jay Johnson  
America's Folk Heritage Gallery  
New York, New York

























Merry Christmas,  
As you can see, we've stood on a peak -  
we'll be rewarded by this time next  
year though. It snowed 20 inches this  
past week, so it looks like we're  
definitely going to have a white  
Christmas this year!

I'm teaching this year and Feb is  
busy with the exploration of oil on the  
new leases that opened up last month  
in the Cook Inlet. We'll be out both here.





during Xmas - Aberdeen, & Philadelphia.  
We're both looking forward to going  
outside.

We've been doing a little bit of  
cross country skiing. The mice are  
down from the hills and we run  
into them frequently while skiing.

Hope the holiday season will be  
a nice one for both of you and  
your family.

Merry Christmas

Mitt & Bob

